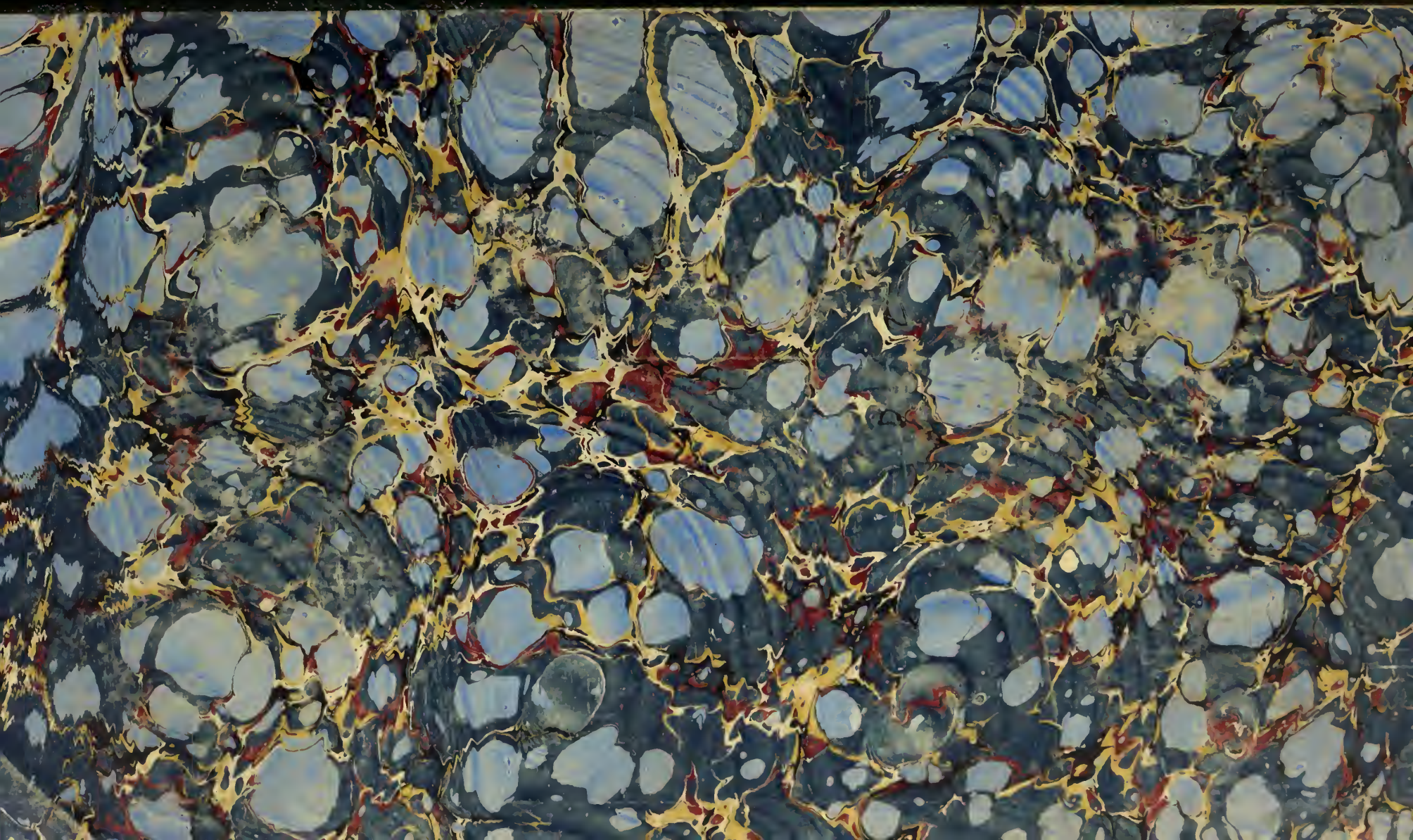

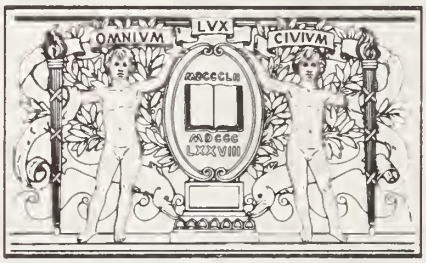

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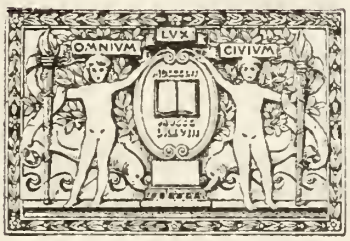

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More Books

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January 1933

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More Books

The Bulletin of the Boston Public Library

Vol. VIII, No. 1 January, 1933

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The Plays of John Dryden

I

"OF the great poet whose life I am about to delineate . . ." with these words Samuel Johnson begins his *Life of Dryden,* one of his best and most penetrating studies. Johnson had a high admiration for Dryden's genius, and the larger part of his criticism appears still valid. He fully appreciated the poet's vigorous common sense, versatility, and gift for the right word. "By him we were taught to think naturally and express forcibly," he wrote. And he added the doubtful compliment: "He was the first who joined argument with poetry . . ."

For the plays of the poet, however, the Doctor had little liking. "I wish that there were no necessity of following the progress of his theatrical fame, or tracing the meanders of his mind through the whole series of his dramatic performances," he complained, though he recognized that "it will be fit to enumerate them, and to take special notice of those that are distinguished by any peculiarity intrinsic or concomitant; for the composition of eight and twenty dramas include too much of a poetical life to be omitted." And this is precisely what Johnson did. With the exception of three or four, he merely enumerated the plays, dismissing each with a short paragraph. Unfortunately,

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even these comments refer to the preface or the dedication of the play rather than to the play itself.

Johnson was not alone in his dislike of Dryden's plays. Few people in the middle eighteenth century cared for them or for the plays of any of his contemporaries. Our own time is more favorable to these works; in Johnson's age, however, there were as yet no clubs formed for the reading of the drama of the Restoration. The plays of the Restoration dramatists had fallen then, as a great historian of the period recorded, "into complete oblivion." And Dryden's plays were no more fortunate than the rest. Even his tragedies were thought to be, in the words of Horace Walpole, "a compound of bombast and heroic obscenity."

But Dryden's own estimate of his plays does not seem to be a whit better. In 1695, after a dramatic career of over thirty years, he casually remarked: "I never writ anything for myself but *Antony and Cleopatra.*" All the other plays were "given to the people." For his comedies in particular Dryden appeared to have an outright contempt. "I know I am not fitted by nature to write comedy," he admitted. "I want that gaiety of humour which is required to it. My conversation is slow and dull, my humour saturnine and reserved: in short, I am none of those who endeavor to break jests in company or make repartees. So that those who decry my comedies, do me no injury, except it be in point of profit; reputation in them is the last thing to which I shall pretend." And a little later: "I confess my chief endeavors are to delight the age in which I live. If the humour of this be for low comedy, small accidents and raillery, I will force my genius to obey it, though with more reputation I could write in verse." Statements of this kind could be culled from most of his prose writings. After having produced a dozen plays, he wrote with resignation in the dedication of *Aureng-Zebe:* "I desire to be no longer the Sisiphus of the stage; to roll up a stone with endless labor, which, to follow the proverb, gathers no moss, and which is perpetually falling down again. I never thought myself very fit for an employment where many of my predecessors have excelled me in all kinds; and some of my contemporaries, even in my own partial judgment, have outdone me in comedy."

Eighteenth- and nineteenth-century critics seized upon these assurances of the author, and saw no reason for questioning his own verdict. Even Congreve, his grateful and affectionate friend, had little to say in praise of the plays. "If he had written nothing but his prefaces, or nothing but his songs, or his prologues, each of them would have intituled him to the preference and distinction of excelling in his kind," he wrote, while carefully refraining from comment on the plays themselves. Similarly, Walter Scott, editor of the eighteen-volume edition of Dryden's works, and one of the most generous admirers of his poetry, had only a scant appreciation for the plays. James Russell Lowell, in his remarkably close study of the poet, re-echoes Dryden's own confession: "The truth is that he had no aptitude whatever for the stage, and in writing for it he was attempting to make a trade of his genius, an arrangement from which the genius always withdraws in disgust." Among more recent critics Richard Garnett has been especially harsh about

Dryden's dramas. According to him, Dryden was completely lacking in genuine creative imagination. Even his heroic plays are only "splendid puppet shows," and compared with the art of Shakespeare his art seems "a tawdry caricature."

To think, however, that Dryden consistently and invariably damned his own plays would be a mistake. The best critic of his age, he saw clearly his limitations and especially he was anxious to forestall the attacks of his critics, those "puny judges" and "ignorant creatures" who were constantly on his mind. "I have worse opinion of my own comedies than any of my enemies can have," he protested, but this does not mean that he was constantly in a low, penitent mood. On the contrary, he was ready to fight his "ill-natured judges" on the slightest provocation. "I despise their censures, who I am sure would write worse on the same subject; but I love to deal clearly and plainly, and to speak of my own faults with more criticism than I would of another poet's . . ." this is not the tone of a man who does not know his merits.

Indeed, the *Essay on Dramatic Poesy* is not a squeamish apology. The purpose of this essay was, Dryden wrote, to vindicate the honor of the English writers over the French; but at the end, it was chiefly a vindication of the Restoration dramatists. Dryden had the highest reverence for Shakespeare who "of all modern, and perhaps ancient poets, had the largest and most comprehensive soul"; and for Jonson whom he thought "the most learned and judicious writer which any theatre ever had." It is not in disrespect, therefore, that he insisted on a new path. "Not only we shall never equal them," he declared, "but they could never equal themselves, were they to rise and write again. We acknowledge them our fathers in wit, but they have ruined their estates themselves, before they came to their children's hands. There is scarce an humour, a character, or any kind of plot, which they have not used. All comes sullied or wasted to us: and were they to entertain this age, they could not now make so plenteous treatment out of such decayed fortunes. This therefore will be a good argument to us either not to write at all, or to attempt some other way . . ."

In the epilogue to the Second Part of *The Conquest of Granada* the author ventured even into some highly complimentary comparisons of the Restoration dramatists with the Elizabethans:

> Wit is now arrived to a more high degree;
> Our native language more refined and free.
> Our ladies and our men now speak more wit
> In conversation, than those poets writ.

In the controversy which this piece of self-indulgence provoked Dryden tried to hold his ground. In the *Defence of the Epilogue* he advanced further arguments for the "pre-eminence" of the Restoration playwrights over their predecessors. In sober prose, though flustered with success, he pointed out the faults and grammatical improprieties of the Elizabethans. Even Jonson could not write correctly. "Well-placing of the words, for the sweetness of pronunciation, was not known till Mr. Waller." And the wit of the Elizabethans was surely not above blame. "Their wit was not that of gentlemen, there was ever somewhat that was ill-bred and clownish in it." Of course, poor

Shakespeare and Jonson were unlucky to have been bred in an unpolished age, when greatness was not so easy of access as in the happy reign of his most sacred Majesty, Charles the Second.

But why should one expect to see the poet always in a state of mourning? Dryden was just then at the height of his good fortune. Both theatres in London — the King's at Drury Lane and the Duke's in Lincoln's Inn Fields — were performing his comedies and tragedies. It was in his plays that Nell Gwynn in the one and Nokes in the other brought down the house with applause. And besides his stage triumphs, his recent *Annus Mirabilis* was celebrated as the nearest approach to a national epic. The poet, not yet forty, had been appointed Poet Laureate, to fill the vacancy left open by Davenant's death. The annual two hundred pounds, which the position conveyed, was indeed a most welcome addition to his meager family income.

It is true that the composition of *Aureng-Zebe,* the last of his heroic tragedies in rhymed couplets, was in a sense a turning-point in Dryden's dramatic career. Grown "weary of his long-loved mistress, Rhyme," he acknowledged in the prologue to the play that

> Passion's too fierce to be in fetters bound,
> And nature flies him like enchanted ground . . .

And then he wrote these memorable lines, perhaps the most telling bit of his perpetual self-criticism:

> But spite of all his pride, a secret shame
> Invades his breast at Shakespeare's sacred name:
> Awed when he hears his godlike Romans rage,
> He, in a just despair, would quit the stage;
> And to an age less polished, more unskilled
> Does, with disdain, the foremost honours yield.
> As with the greater dead he dares not strive,
> He would not match his verse with those who live:
> Let him retire, betwixt two ages cast,
> The first of this, and hindmost of the last . . .

But far from quitting the stage, as he promised, Dryden wrote no less than fifteen plays after this solemn renunciation. And his prefaces became again increasingly confident. His opinion about *All For Love* ("Antony and Cleopatra") has been quoted above. Challenged by the misfortunes of his comedy *Limberham, or The Kind Keeper,* which after three performances was prohibited, he was bold enough to say that "this comedy is of the first rank of those which I have written, and posterity will be of my opinion." Of his *Don Sebastian* he had an especially good opinion. "In the roughness of its numbers and cadences (which I assure was not casual, but so designed)," he wrote, "you will see somewhat more masterly arising to your view than in most, if not any, of my former tragedies. There is a more noble daring in the figures, and more suitable to the loftiness of the subject; and besides this, some newnesses of English, translated from the beauties of modern tongues, as well as from the elegancies of the Latin; and here and there some old words are sprinkled, which, for their significance and sound, deserved not to be antiquated."

Dryden, indeed, was not half so hostile toward his plays as most of his eighteenth- and nineteenth-century critics try to make us believe. Swift, who hated him, relates in *A Tale of a Tub:* "He has often said to me in confidence that the world would have never suspected him to be so great a poet, if he had not assured them so frequently in his Prefaces that it was impossible they could either doubt or forget it . . ." Which would sound like pure malice, if the practice of a prominent playwright of our time would not furnish evidence of its probability. But Swift adds to the story his own comment: "Perhaps it may be so; however, I much fear his introductions have edified out of their place, and taught men to grow wiser in certain points, where he never intended they should." Which, again, has the ring of a familiar truth.

Of all the critics of Dryden, Mr. Saintsbury — the reviser of Scott's edition of Dryden's works — has been perhaps the most tolerant toward his dramas. "Great as are the drawbacks of these plays," he wrote, "their position in the history of English dramatic literature is still a high and remarkable one." He acknowledges, of course, their inferiority to the drama of the great masters, but he finds them infinitely superior to the contemporary work of Davenant, Boyle, Howard, or Settle. Dryden produced the only tragedy — *All for Love* — that is thoroughly worth reading to-day; all the other serious drama of his age, as well as of the whole eighteenth century, is worthless by the side of it. In the opinion of this wise critic: "Those who, ignorant of the criticisms generally passed on these plays, read them, will very likely be disappointed; those who, knowing the criticisms, make acquaintance with the things criticised for the first time, will pretty certainly be agreeably surprised."

Dryden was not a great, nor even a good playwright; nevertheless, he was the supreme dramatist of the *Age of Dryden.*

II

Johnson's account of Dryden's plays is not only incomplete, but also faulty. "To adjust the minute events of literary history is tedious and troublesome," the Doctor wrote grumblingly; "it requires indeed no great force of understanding, but often depends upon enquiries which there is no opportunity of making, or is to be fetched from books and pamphlets not always at hand." But he had also another serious handicap: "In settling the order of Dryden's works," he told, "there is some difficulty, for, even when they are important enough to be formally offered to a patron, he does not commonly date his dedication; the time of writing and publishing is not always the same; *nor can the first editions be easily found,* if even from them could be obtained the necessary information."

The last excuse, at least, could not be offered by any one working to-day in the Boston Public Library. For, with one exception, the Library has a complete set of the first editions of all the plays of Dryden. More than that, it has two or three first-edition copies of most of the plays; and of one it has no less than four! And besides the original copies, the Library has also copies of the second, third or fourth editions of almost every play. Counting only

the seventeenth-century editions, there are eighty-seven quartos of Dryden's plays in the Boston Public Library. They all belong to a single collection — to the library of Thomas P. Barton.

It is rumored that Mr. William Andrews Clark, Jr., of California, is going to issue a catalogue of his extensive Dryden collection; but this work is still in preparation. Meanwhile the catalogue of the Dryden library of Mr. Thomas James Wise, published in 1930, covers the field in a satisfactory way. There is no need to repeat here the information contained in this catalogue: the following notes, therefore, will be limited, from a bibliographical point of view, to the peculiarities of some of the Library copies of the plays. The notes themselves will be arranged in separate groups, according to their *genre* as comedies, heroic plays, tragedies, and operas. At the end of the article, a check-list of the copies in the Library will be printed.

Dryden's first play was *The Wild Gallant,* produced in February 1663 at the King's Theatre. It is a comedy in prose, with a preposterous plot, a good deal of grossness, and very little wit. The deceit practised on an old lord, who is persuaded by the help of a pillow that his daughter is with child, and moreover that he is with child himself, seems altogether absurd. The characters, too, are all artificial. Loveby, the supposedly wild gallant, is an exceptionally tame fellow. No wonder, then, that the play fell flat. Pepys, a most appreciative theatre-goer, described it as "so poor a thing as I never saw in my life almost." He also reported that "it was ill acted, the King did not seem pleased at all, the whole play, nor anybody else." It seems, however, that the play appealed, if not to Charles, at least to Lady Castlemaine, for it was more than once acted at the Court. It was revived in 1667 and printed, with much alteration, in 1669. The preface and epilogue prove that Dryden, though he depreciated his own comedies, did not disparage comic art. "Comedy is the most difficult part of dramatic writing," he wrote; and in the epilogue:

> Of all dramatic writing, comic wit,
> As 'tis the best, so 'tis most hard to hit.

From a bibliographical point of view, the first edition of the play has a special interest. There were two editions in 1669; one has on its title-page *Theater-Royal* and *Herringman,* and the other has *Theatre-Royal* and *Heringman,* the name of the publisher spelled with a single *r.* Mr. Wise believes that the former is the earlier edition, while Mr. Percy J. Dobell in his *John Dryden, Bibliographical Memoranda* insists that the latter is, since this has a more archaic spelling — which seems more likely to be the truth. The Library has copies of both editions.

The "unfledged author" of *The Wild Gallant* was thirty-two years old at his theatrical *début.* He already had some poems to his credit, or rather to his discredit, nevertheless he was anything but famous. The heroic stanzas which he wrote *Upon the Death of his Late Highness, Oliver* were published early in 1659. Dryden was a nephew, and for a while the secretary, of Sir Gilbert Pickering, one of the judges of Charles I — and the young playwright was suddenly reminded of his Puritan connections. But with his *Astraea Redux,* a panegyric upon Charles II, Dryden had already atoned for his

THE RIVAL LADIES.

A

Tragi-Comedy.

As it was Acted at the

THEATRE-ROYAL.

Nos hæc Novimus esse nihil.

Written by

JOHN DRIDEN Esquire.

LONDON,

Printed by *T. N.* for *Henry Herringman*, at the *Anchor* in the lower Walk of the *New Exchange*. 1664.

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former erring. He was forgiven by the Court, but not by his own enemies. The mysterious lines in the ill-timed stanzas on Cromwell,

> He fought to end our fighting, and essayed
> To stanch the blood, by breathing of the vein,

— lines which sound viciously near an approbation of the King's execution — were more frequently quoted than anything else that Dryden wrote during the next forty years.

Though he failed in his first attempt, by the end of the year his second play was ready for production. Meanwhile he formed a close friendship with Sir Robert Howard and the Earl of Orrery. In December he married Sir Robert's sister, Elizabeth, which caused some surprise at the time and still puzzles his biographers. But whatever made the proud Earl of Berkshire consent to the marriage of his daughter with a poor scribbler, Dryden and his wife stayed together and had several children, though their marriage was anything but happy.

Dryden was a man of reason, and his work was more important to him than mere sentiment. And presently, *The Rival Ladies* brought him success. The play — mainly in blank verse, but intermixed with rhyme and prose — is a drama of intrigue, based on a Spanish original. Two girls, Honoria and Angelina, disguise themselves as pages in order to serve Don Gonsalvo, with whom they are in love; unfortunately, the young gentleman is in love with a third lady, Julia, who does not care for him at all. Nevertheless, in spite of complications with robbers and pirates, everything ends well. Pepys was satisfied with the work, which he called "a very innocent and most pretty witty play." Later critics have been more severe, especially in regard to the plot and the characters. The language of the play, however, deserves much praise. "I have endeavored to write English, as near as I could distinguish it from the tongue of pedants, and that of affected travellers," the author wrote.

Mr. Dobell reminds us that according to earlier bibliographers two editions of *The Rival Ladies* were printed in 1664. But he had seen only one: "The British Museum copy, two copies in my own possession, the one sold at the Hoe Sale, etc., all bear the imprint 'Printed by W. W. for Henry Herringman,' 1664. I have not been able to locate a copy of the alleged edition 'Printed by T. N.,' 1664. If such an edition exists, it may prove, when found, to have differences similar to those in the variant issues of *Sir Martin Mar-all* and *The Wild Gallant,* and in the two editions of 1671 of *An Evening's Love,* but I am inclined to suspect an error, and doubt whether more than one impression of this play was produced in 1664 . . ." Similarly, Mr. Wise "very much doubts, if such an edition ever existed."

The Boston Public Library possesses the strange copy, with the imprint "Printed by T. N. for Henry Herringman," as the title-page reproduced on the preceding page shows. A comparison with the common edition, of which the Library also has a copy, reveals that the two copies were set in entirely different types, and that there are frequent differences in the spelling. On the title-page itself the rare copy has *Theatre-Royal* and *Herringman,* instead

of *Theater-Royal* and *Heringman* as the common copy — differences such as Mr. Dobell suspected of existing. It may also be helpful to note here that the head-piece over the Epistle Dedicatory in the rare copy is identical with the one used in the second edition of 1669, in which the imprint simply reads "Printed for H. Herringman."

Dryden's next serio-comic play, *Secret Love, or The Maiden Queen,* shows even more the influence of the French drama than did *The Indian Queen* and *The Indian Emperor,* the two heroic plays, which (the former in collaboration with Sir Robert Howard) Dryden wrote in 1664 and 1665. The story is based on a romance by Mme de Scudéry, representing in its chief character, as Dryden tells us, "the famous Christina, Queen of Sweden." In Dryden's play Lysimantes, the first Prince of the Blood, seems to be meant for Charles Gustavus, who became Christina's successor; and Philocles is the impersonation of Count de la Guardie, a favorite of the Queen, whom she actually married to Charles Gustavus's sister. In the prologue the author boasts of the "regularity" of his play:

> He who writ this, not without pains and thought,
> From French and English theatres has brought
> The exactest rules, by which a play is wrought.
>
> The unities of action, place, and time;
> The scenes unbroken; and a mingled chime
> Of Jonson's humour, with Corneille's rhyme.

Charles II liked the play, and he himself suggested its title. The performance was evidently very good. Pepys, who was present with his wife, gave a most enthusiastic record of his impressions. It was Nell Gwynn who especially charmed the good Clerk of the Admiralty. "There is a comical part done by Nell, which is 'Florimel,' that I never can hope ever to see the like done again by man or woman," he wrote. "But so great performance of a comical part was never, I believe, in the world as Nell do this; both as a mad girl; then, most and best of all, when she comes in like a young gallant, and has the motions and carriage of a spark the most that ever I saw any man have. It makes me, I confess, admire her." He went again and again to see the play — and Nell.

The first edition of this play contains the original cast, being the first printed play of Dryden's to do so. "*Florimell,* a Maid of Honour" was acted, it tells, by "Mrs. *Ellen Guyn.*"

The comedy of *Sir Martin Mar-All, or The Feigned Innocence* was an adaptation of Molière's comedy *L' Étourdi.* The play was supposed to be the work of the Duke of Newcastle, under whose name it was registered at Stationer's Hall. The Duke, however, had merely translated Molière's comedy; the adaptation was by Dryden, who simultaneously helped himself from three or four other French plays. The poet's name first appeared on the title-page of the fourth edition, printed in 1691. Pepys found the play "very good wit, not fooling." "It is the most complete piece of mirth that certainly was ever writ," he thought; he "never laughed so much in all his life."

Mr. Wise points out that there were two distinct editions, and not merely two issues of the comedy in 1668. The type-setting differs throughout, and

particular lines do not alway's fall upon the same page. Further, in the first edition (Edition A) leaf 11–12 had been cancelled and an extra leaf, numbered 57–58 and containing the song "Blind love to this hour," had been inserted. In the second edition (Edition B) the pagination is correct . . . The Library has one copy of Edition A and two copies of Edition B. The earlier copy has a peculiarity of its own: the epilogue is twice printed, once on p. II and once on the recto of K4. (This last leaf, however, was probably added from Edition B.)

An Evening's Love, or The Mock Astrologer was founded, as Dryden himself tells in the preface, on *Le Feint Astrologue* by the younger Corneille, which he, in his turn, had copied from *El Astrologo Fingado* of Calderon. Dryden made use, besides, of several scenes from various plays of Molière. Yet he was not a plagiarist. "The employment of a poet is like that of a curious gunsmith or watch-maker: the iron or silver is not his own; but they are the least part of that which gives the value: the price lies wholly in the workmanship," he protested when the charge was brought against him. And he quoted the saying of the King who had only desired that they, who accused Dryden of theft, "would steal him such plays as his." Dryden, of course, knew that this comedy was "but a fifth-rate play." Pepys when he saw it "was much troubled at it" and pronounced it "very smutty, and nothing as good as *The Maiden Queen*." There are, however — as in *The Wild Gallant,* that other unsuccessful comedy of Dryden's — some very charming songs in the play.

The comedy was acted in 1668, but it was not published until 1671. Again, two editions (Editions A and B) were printed. In the first the prologue occupies both sides of a leaf; in the second it is compressed on one side, while the verso of the leaf is occupied by the list of persons. Further, in the first edition Act I Scene II and Act II each begins on a fresh page, while in the second this is not so. The Library has copies of both.

The Assignation, or Love in a Nunnery — a mere "pot-boiler," as Mr. Saintsbury calls it — was another failure. The scene of the play is in Rome, in the nunnery of Torre di Specchi. Contrary to probable expectations, as the epilogue tells us, "our poet meant no scandal in his play." Of flippancy and irreverent jokes there are enough, yet, at the end, the couples are married and everybody is happy.

The dedication is addressed to Sir Charles Sedley. In answer to various pamphlets directed against him, Dryden appealed to his patron, one of the noted wits of the Court: "I am, ridiculously enough, accused to be a contemner of universities; that is, in other words, an enemy of learning; without the foundation of which, I am sure, no man can pretend to be a poet."

Marriage à-la-Mode, also produced and printed in 1673, is generally regarded as one of Dryden's best comedies. But the success of the play was largely due to the excellent acting of the company, especially of Mrs. Monfort, who played the part of Melantha. "Melantha," the rigorous Colley Cibber wrote, "is as finished an impertinent as ever fluttered in a drawing-room; and seems to contain the most complete system of female foppery that could possibly be crowded into the tortured form of a fine lady . . ." Melantha, the

prototype of Congreve's Millamant, is one of the few vitally drawn characters in Dryden's comedies. It is curious to observe how many of the French phrases which this affected lady used have gone since into current speech. But the most appealing figure in the play is Palmyra, daughter of the Usurper and brought up, together with Leonidas, by peasants. Their first meeting at the Court, after it had been discovered that he was a Prince, is perhaps the most charming scene in any of Dryden's comedies.

> Do you remember, when their tasks were done,
> How all the youth did to our cottage run?
> While winter-winds were whistling loud without,
> Our cheerful hearth was circled round about:
> With strokes in ashes, maids their lovers drew;
> And still you fell to me, and I to you . . .

So their memories flow in a fresh, pure stream — a welcome relief in the endless, strained merry-making.

The play was dedicated to the Earl of Rochester, in a tone of adulation that sounds shocking to-day. "I never can forget, you have not only been careful of my reputation, but of my fortune," the poet wrote. A few years later, one night as he was walking home from his Coffee-house, Dryden was attacked and severely beaten by bravoes whom the Earl of Rochester, this "model of gallantry and decency," had hired to revenge the share which the poet was supposed to have in the composition of *The Essay on Satire.*

Between the tragedies *All For Love* and *Oedipus* was produced — all three in 1678 — Dryden's "outrageous" comedy *Limberham, or The Kind Keeper.* But this play did not consume much of the players' time; after three nights' performances it was taken off the stage. "The crime for which it suffered," the author tells, "was that which is objected against the *Satires* of Juvenal and the *Epigrams* of Catullus — that it expressed too much of the vice which it described." Surely, if the author was moved by any indignation in his "honest satire," he kept it carefully concealed from the audience. Printing the play, he assured his patron, this time Lord Vaughan, that he had taken "a becoming care that those things which offended on the stage might be either altered or omitted in the press." Which made Scott wonder: "What could be the nature of the indecencies struck out, when we consider those which the poet deemed himself at liberty to retain?" Mr. Saintsbury unhesitatingly — though, in the opinion of this writer, altogether wrongly — agrees with Dryden that this was his best comedy.

The Library has two copies of the first edition, 1680; they differ slightly in both typography and spelling.

The Spanish Friar, or The Double Discovery is, again, a serio-comic play, and like Dryden's other attempts in this genre it is more successful than the comedies. Dryden was fond of the play. "Either I can do nothing tolerably, or this poem is not much amiss," he asserted. He was especially proud of the "management of the two plots," an accomplishment with which both Johnson and Scott were pleased. Scott praised warmly the character of Dominic, the Spanish friar, "of that broadly ludicrous nature which was proper to the old comedy." He compared him to Falstaff, describing him as "a compound of

sensuality and talent." *The Spanish Friar* was the only play which James II prohibited after his accession.

Besides the first edition, printed in 1681, the Library has also copies of the 1686 and 1704 editions. Perhaps it is worth noting here that the latter, though actually of the fifth printing, is called "second edition" on the title-page.

After the elapse of ten years, in 1690, Dryden returned once more to the comic stage. His *Amphitryon, or the Two Sosias* followed closely upon his dramatic masterpiece *Don Sebastian*. Deprived of the office of Poet Laureate, which was now conferred on his bitterest enemy Thomas Shadwell, Dryden was obliged to write for sheer living. Spurred by the hatred that was let loose upon him since the Revolution, he was especially careful to step before the public only with his best. The subject of *Amphitryon* — the adventures of the gods who fell in love with their own mortal creations — had been treated by both Plautus and Molière, but the play is sufficiently original. "I am afraid, for my own interest," Dryden wrote, "the world will too easily discover that more than half of it is mine; and that the rest is rather a lame imitation than a just translation."

Mr. Wise suggests that *Amphitryon* was probably published at the extreme end of 1690 and that very few copies passed into circulation before the date was altered to 1691. Consequently, he distinguishes between two issues of the first edition. As a characteristic of the first, he also mentions that the speaker of the prologue in it is Mr. and not Mrs. Bracegirdle and that it includes the advertisement of Dryden's works. The copy in the Library does not conform to Mr. Wise's description in that it is dated 1691 and yet has the advertisement. *The Songs in Amphitryon,* containing Purcell's music, has a separate title-page. This is dated 1690 in the Library's copy.

The advertisement of Dryden's works — "A Catalogue of Mr. Dryden's Works, as they are bound in Three Volumes in quarto, in the order they were written" — deserves special attention. The three volumes announced were, undoubtedly, to be composed of remainders of the separate editions of most of the plays and poems, and were to be provided with collective title-pages. But no example of this "first collected edition" of Dryden's works exists — and the impression of the present writer is that no such edition was published. The plan, probably, was abandoned while *Amphitryon* was still on the press, which accounts for the cancellation of the advertisement in the copies of what is regarded to-day as the "second issue." In 1693 appeared the first known collected edition of Dryden's works, composed — as was intended three years before — of remainder copies. This edition consists of four volumes. The Library has such a set; indeed, many of the first-edition copies here mentioned are in these volumes.

Love Triumphant, or Nature Will Prevail was Dryden's last tragi-comedy, and his last play as well. This time, his leave-taking was serious.

> He dies, at least to us, and to the stage,
> And what he has, he leaves this noble age,

he announced in the prologue. Then follows his testament, in his best vein:

> To his worst foes he leaves his honesty,
> That they may thrive upon 't as much as he.

He leaves his manners to the roaring boys,
Who come in drunk, and fill the house with noise.

And remembering once more his beloved friends:

He leaves to the dire critics of his wit,
His silence and contempt for all they writ.

But the play, based on the motive of a supposed incestuous passion which proved innocent at the end, was ill received, in spite of the solemn farewell. Dryden ended his dramatic career, as he started it thirty years before, with a failure.

Viewing these seven comedies and four tragi-comedies together, one cannot help feeling the poverty of Dryden's comic imagination. He depended too much on intrigue, vulgar jokes, and other stocks-in-trade of low comedy. His wit, so charming and abundant in his prologues and dialogues, turned coarse as soon as he stepped on the stage. And what makes it worse, this was a deliberate coarseness, without the redeeming feature of naturalness. There are, of course, many beautiful passages, too — those in verse and especially in rhymed couplets — which show that he could have done better. Dryden was a master of rhyme and with it he was able to change the grossest stuff into light amusement. He stooped consciously and, exasperated, he blamed his shortcomings on the public. "Nothing but madness can please madmen, and a poet must be of a piece with the spectators to gain a reputation with them," he railed. Nevertheless, in spite of his bitterness, inwardly he knew that he himself — his lack of genuine comic talent — was at fault.

Most critics deplore, as Dryden did in his last years, the licentiousness of these comedies. Mr. T. S. Eliot, however, thinks that what Dryden regretted most was not the licentiousness — "which seems pretty innocent fun nowadays" — but the defects of the comedies. "Everything else that Dryden attempted," this excellent critic writes, "he brought to perfection in its kind, but in comedy he is a crude precursor of Congreve, and less admirable than Wycherley at his best. His is the Restoration world, certainly, not that of simple Elizabethan humours; but his most polished figures of comedy, are, compared to the finest Restoration comedy, almost bumpkins . . . What I think is most noticeable, however, is that in his comedies Dryden was not able to bring his prose to perfection; it is a transition prose; and I doubt anyway whether his heart was in it."

This is first-rate criticism. But it is difficult to say anything about Dryden that he himself had not said before — and said better than any one else since.

(*To be concluded.*)

Zoltán Haraszti

Ten Books

Bernard Shaw, Playboy and Prophet [2559A.273] is the eighth book on Shaw by Archibald Henderson, who proudly claims to be the dramatist's "discoverer" — not his Boswell nor his Sancho Panza, but his Columbus. And this is by no means an idle boast. Shaw himself fully acknowledges the service that Mr. Henderson's first biography in 1911 did to him. "Up to that time," he writes, "I was the victim of half a dozen reputations which seemed to be hopelessly insulated from one another. I was a man who wrote about pictures, a man who wrote about music, a man who wrote about the theatres, a man who wrote novels, a man who wrote plays, a man who wrote about economics, a funny man, a dangerous man, a man who preached at the City Temple, a Shelleyan atheist, a street corner agitator, a leading spirit in the Fabian Society, a vegetarian, a humanitarian, and Heaven knows what else besides; but nobody seemed to know that these men were all the same: it was Henderson who effected the synthesis." The secret of Mr. Henderson's discovery consisted in his realization that Shaw, in spite of his clowning, was "a great man with a noble, generous soul and a passionate aspiration to regenerate the human race and to build a better civilization for the future." With this key in his possession, he has succeeded in unlocking all the mysteries of that complicated personality. The rest was easy. But in his world-wide campaign for the recognition of Shaw, Mr. Henderson has been ably assisted by Shaw himself, "who took his genius as a matter of course at the very outset of his career . . ." The present biography is truly encyclopedic in its scope. Every phase of the life and work of the dramatist is included in it, and the accuracy of the information is guaranteed by Shaw himself who has read the proofs. The volume contains many unpublished letters, speeches, and tracts which have never appeared before in any book. Mr. Henderson's narrative, enlivened by many cartoons and caricatures, is fluent — to the point of verbosity. Unfortunately, Mr. Henderson, in spite of his almost esoteric insight into his hero's inner workings, has not quite made up his mind as yet about him. Sometimes he calls Mr. Shaw an "Irish Tolstoy," sometimes an "Irish Molière"; and by the time the reader has adjusted himself to this or that identification, he calls him "a France without his scepticism," "a Voltaire without his simian slyness," "a Swift without his coarseness," and so on, tagging a few dozen names on him, from Rabelais to Nietzsche. But naïveté and perspicuity — each in its place — may be requisite qualifications in a biographer who is willing to spend twenty-five years in collecting materials about anybody . . . Now someone ought to write a book about Mr. Henderson. He is a man of fifty-five and his hobby is mathematics. He is Professor of Pure Mathematics in the University of North Carolina, and author of a work called "Lines on the Cubic Surface."

Titans of Literature [2255.115] by Burton Rascoe is a series of brief critical and biographical essays from Homer to Marcel Proust. Apparently the book has been written for the "average man," who does not want to be burdened with the pedantries of the scholar, and for whom the backgrounds of the great Greek, Latin and medieval writers are illuminated by witty comparisons to modern conditions. However, the author manages to convey a

solid amount of historical and literary information, in spite of his informal style and sometimes alarming digressions. His judgment of the acknowledged masterpieces of the literature of the world is altogether unhampered by tradition. To quote an example, which would also give a sample of his style: "The cult of Dante," Mr. Rascoe confides, "has been kept alive by a small band of scholars in each generation who treat the 'Divine Comedy' as a sort of cross-word puzzle — and his name has been kept alive because replicas of the portrait bust in the Naples Museum have been perennially popular book-ends." Milton has equally incurred the disapproval of the author. According to him, Milton "is lacking in common sense, in true loftiness of feeling, in kindness and generosity, and most of all, he is thoroughly lacking in style." Happily, with Rabelais and Boccaccio, with Villon, Cervantes and Chaucer Mr. Rascoe feels much more at home; and it is only fair to say that, mixed with the prejudices, there are many sound critical observations in the book.

The Great Victorians [4557.275] is a collection of essays on forty eminent Victorian poets, novelists, scholars and statesmen by as many well-known English poets, writers, scholars and political writers of the present day. The volume is a "summing up of one generation by another," as the editors, Messrs. H. J. and Hugh Massingham, define it. "We have advanced far enough to see," they write in their introduction, "that the England of Queen Victoria is not something blindly either to praise or to curse; we realize that a clear understanding of it is necessary for our development." The forty Victorians were selected after careful consideration from a list of one hundred and twenty, and their critics were so chosen as to represent entirely opposing views. For, as the editors remind us, "just as it is only convenient to talk loosely about a concrete mythical thing called the Victorian age, so it is inaccurate to think of our own age as meaning a definite mode of thought, and attitude to life." The first essay in the volume is Edmund Blunden's study on Matthew Arnold, especially appreciative of Arnold's poetry. Rebecca West, with a sharp psychologizing style, analyses "the sense of inferiority" of Charlotte Brontë and the literary use which she made of it. J. Middleton Murry defends William Morris's socialism against the charge of utopianism. "It was Marx's Socialism which Morris accepted," he writes, "not some different doctrine of his own, and he accepted it in the full knowledge that the period of transition to complete economic equality might mean the complete destruction of art. He accepted the death of the art of luxury as the price to be paid for the rebirth of the art of work." It is impossible to review here all the other essays which make up this excellent volume. Harold J. Laski's portrait of Robert Peel, "the first of modern English statesmen"; Frank Swinnerton's illuminating analysis of Thackeray; H. G. Wells's appraisal of Darwin's contribution to natural history are only a few among the many which attract the attention at once.

Grover Cleveland [4227.316] by Allan Nevins is a massive biography of a massive personality. Cleveland, the first Democratic President after the Civil War, was not a brilliant man; but he possessed "honesty, courage, firmness, independence, and common sense . . . in a degree others did not." These qualities he used persistently in his fight against corruption and the spoil system. The first public office that he held, soon after he was admitted to the bar, was that of sheriff for Erie County, N. Y. Eight years later, in 1881, at the age of forty-four, he was elected Mayor of Buffalo. His reforms soon won him the reputation of a "veto mayor." In the following year he was elected, by a landslide, Governor of New York. The author believes that it was Cleveland's open hostility to Tammany, at a time when the country needed a hero, that eventually led to his Presidency and began

the "Cleveland Tradition." During Cleveland's first administration, from 1885 to 1889, the leading disputes were over the tenure of office, the coinage of silver, the tariff, the Canadian fisheries, and the incipient labor riots. Into his second administration, from 1893 to 1897, fell the famous Pullman strike, in which the President resorted, against the protest of Governor Altgelt of Illinois, to the use of federal troops. In foreign policy Cleveland was definitely anti-imperialistic.

Liberalism in the South [2375.126] by Virginius Dabney, a young Richmond journalist, is a comprehensive survey of the liberal movements in the fields of politics, religion, education, race relations, industry, literature, etc., in the Southern States, from the time of Jefferson to the present. Perhaps the most interesting part of the book is the history of the negro problem. At the beginning of the Revolution there was in the South a revulsion against the slave trade, laws were enacted prohibiting it, and in Virginia it was abolished in 1778. Jefferson — together with Laurens, Gadsten and others — opposed the institution of slavery. In 1784 he drafted in Congress an ordinance, according to which slavery was to be excluded after 1800 from the entire region from which the states of Kentucky, Tennessee, Alabama, and Mississippi were subsequently carved, as well as from the Northwest Territory. But that portion of the ordinance which had to do with slavery failed of adoption by a single vote. "Thus we see the fate of millions unborn hanging on the tongue of one man," Jefferson wrote, "and Heaven was silent in that awful moment." From that time on, the battle was on between the liberal and reactionary opinions.

A recent volume of "The History of Civilization" series is *Israel,* by the French scholar Adolphe Lods. By means of textual criticism, Professor Lods has carefully searched for historic facts among the legends and traditions of the Scriptures. He has had at his disposal the results of archaeological explorations in Egypt and Babylonia as well as those of the recent excavations in Palestine. He made especially good use of the discoveries of the remains of the Hittite civilization, which exerted a considerable influence on Canaan. The Pre-Canaanites, according to the findings of the author, had early developed an urban life. The most typical feature of their religion consisted in the cults of baals and astartes, who were appeased by bloody and orgiastic rites. To this land the Hebrews brought with themselves their "ancient Bedouin individualism"; and it was the surviving elements of nomadism that gave birth to "Jahwism." Professor Lods gives an account of the life of the Hebrews before their entrance into Canaan, and finally traces their history from the time of their settlement there to the middle of the eighth century B.C.

Greek Byways [3076.24] by the English writer T. R. Glover is dedicated to Dr. Foakes Jackson, a former fellow student at Cambridge University. "So I send you my Byways," the author writes, "to be sure of one reader who will realize that they were written for people bred like you and me on the Classics, and fond of them, and in no great hurry to do something else. What a world the others miss!" A glimpse into this world is afforded by these charming, rambling essays on Greek life and ideas. The author writes delightfully of the Greeks as seafarers, reminding English speaking people that "the whole vocabulary of sea-faring is genuinely Greek, while our own is full of borrowed words, Dutch and others." He gives an amusing chapter on Greek diet before the days of Hellenic decadence, as it is reported by Herodotus and later travellers. The importance of the smithy, a cheerful place for loafers, and the Greek love of wandering are brought out with many lively examples. With genuine scholarship, yet in a light and informal style the author discourses upon education as it is reflected in the "Clouds of Aristophanes," upon the

foreign influences in the religion of the Greeks, upon the rôle of the Greek in the Roman world, and upon many more subjects.

Mr. H. Glintenkamp, New York woodcutter, started for Europe with no particular destination in view. He visited Norway, Sweden, France, Germany, Hungary, Spain — practically every country on the Continent. He recalls his impressions in a hundred or so woodcuts, accompanied by gay descriptions. *A Wanderer in Woodcuts* [*8154.04–440] is an amusing book. The pictures have a great deal of charm and humor, while at the same time they are sufficiently faithful; all the streets, churches, doorways, bridges, market-places, ports in a score of European cities are readily recognizable.

"Our own time has reached extraordinary heights of harmonic and orchestral mastery, but it has lost the gift of invention and imagination in the spheres of melody, form and poliphony." This is one of the many apt and essential observations which Lazare Saminsky offers in his sharply analytical volume *Music of our Day*. The author, who is a well-known composer himself, surveys in his book the whole field of modern music. His discussion of the racial elements in music, his appraisal of the Russian ballet, his revaluation of Richard Strauss, and especially his criticisms of the outstanding composers of our time — Stravinsky, Prokofieff, Miaskovski, Shönberg, Bartók, Ravel, Ernest Bloch, and others — are concise and penetrating. On the whole, Mr. Saminsky is generously inclined toward his contemporaries, except in the case of Stravinsky, whom he attacks in a somewhat foolish and petty manner. His style is vigorous, but marred by the use of too many German, French and Latin expressions, sometimes three or four of them on a single page. — The call-number is 4049A.854.

A welcome addition to the two volumes of the "Letters of James Russell Lowell," published in 1894 by Charles Eliot Norton, is the *New Letters of James Russell Lowell* [4348.333] edited by M. A. DeWolfe Howe. Lowell, though he was afraid that his letters might be dull, was an excellent letter writer. Indeed, in the judgment of one of his biographers, "the letters, a little more considerate than his talk, a little less elaborate than his essays, contain perhaps the very best of Lowell." A large number of the letters included in the new volume were written by the poet to his daughter Mabel (Mrs. Edward Burnett). Of his four children she was the only one who lived beyond infancy and survived him. "The letters which always kept them together while they were apart," Mr. Howe writes, "are often of slender moment, in so far as any substance of fact is concerned. But they breathe a devotion, all the more appealing for the garb of humor in which it is often clothed, which renders them a charming vehicle of all that was most characteristic of Lowell, not as a teacher, an essayist, a poet, or a diplomatist, but as a human being." Many of the other letters in the volume were addressed to friends — to Emerson, Longfellow, Holmes, Henry James, Howells, George E. Woodberry and others. There is a good deal of criticism embodied in them, but mostly they are of personal interest. In arranging the letters, the editor has refrained from making elaborate comments, and merely prefaced with short paragraphs such letters as called for notes of explanation. It was not the purpose of Mr. Howe to make a complete reconstruction of Lowell in relation to the social, literary and other developments of his time. He believes, however, that the anecdotal elements in these letters will contribute to the picture of the man. "I have attempted," he writes, "some approach to the presentation of a human being in the terms of humanity at large . . ."

Library Notes

The Retirement of Monsignor Connolly from the Board of Trustees

In their meeting held on December 2, the Trustees of the Library placed on record the following resolution:

"Msgr. Arthur Theodore Connolly was a Trustee of the Boston Public Library from June 15, 1916 to November 8, 1932. During this long term he was twice President of this Board, and has left behind him the respect and affection of his colleagues, who deeply sympathize with the limitations imposed by illness upon his eager spirit, and now take pleasure in recalling the beneficence of his work and counsel. Monsignor Connolly combined the enthusiasm of the amateur with the maturity of disciplined judgment. His companionship is pleasant to remember; his services not easy to forget."

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By city ordinance the Trustees are required to appoint every year an Examining Committee to report upon the work of the Library in its various phases. The Committee for 1932 completed its work on December 12th and submitted its report to the Trustees on that date. This report will be printed in the volume of Annual Reports for 1932, and will be ready for public distribution early in 1933.

The Examining Committee for 1932 consisted of

Mr. George Bramwell Baker
Mr. J. A. Lowell Blake
Mr. Arthur H. Cole
Mr. Allen Curtis
Mr. Frederic H. Curtiss
Mr. William J. Davidson
Miss Susan J. Ginn
Mr. Henry Lewis Johnson
Mr. Matt B. Jones
Mr. James Ernest King
Rabbi Harry Levi
Mrs. Edward L. Logan
Mr. George R. Nutter
Hon. James P. Parmenter
Mr. Charles O. Pengra
Mrs. Elizabeth W. Perkins
Mrs. Edward M. Pickman
Mr. Walworth Pierce
Mr. Robert Proctor
Dr. David D. Scannell
Mrs. Arthur A. Shurcliff
Rev. William M. Stinson, S.J.
Mr. Joseph P. Toye
Mrs. Frederick Winslow

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The Library of Congress, under the Elizabeth Sprague Coolidge Foundation, has generously offered to the Boston Public Library a concert by the Roth String Quartet of Budapest. The concert will be given on January 16, Monday, at 8 o'clock in the Lecture Hall.

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The reader of this issue of More Books will notice a change in the entries of the List of New Books. For *the place of printing,* which followed the title of the book, in the present issue *the name of the publishing firm* has been substituted. Where the reader before read "London," "New York," "Boston," now he reads "Longmans," "Scribner," "Little, Brown," or any of the names of a score or more well-known firms. It has been suggested that the fact that a certain book was published by, let us say, the Houghton Mifflin Co. gives more information about its character than the

mere knowledge that it was printed in Boston. Further, when the name of the publisher is known, a book may be more easily ordered by any one wishing to do so.

The name of the publisher indicates also the place of printing — at least in the case of the better known publishers. Where there may be any doubt for the ordinarily well-informed reader, the place of printing is also given in the List. This is especially so in the case of such books as have been published in smaller towns.

The new practice — it will be noted — has been adopted only in regard to books printed in America and England. The entries of books in foreign languages will continue to contain the place of printing — Paris, Milan, Berlin, etc. — without the name of the publisher.

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The fourteenth annual Book Week, largely for the introduction of children's books, was held from November 13 to 19. During this time a selection of the new books bought by the Library for use in its children's rooms throughout the City was shown in the Venetian Alcove (adjoining the Children's Room) in the Central Library.

Important for their illustrations, fine printing, or for the freshness of their content, these new publications proved of interest to many visitors.

Two distinguished picture books should have special mention. For one of these — *Ola* [Z.130a.64.2] — Ingri and Edgar d'Aulaire have made charming lithographic drawings, picturing life in the far North. Norway is Mrs. d'Aulaire's birthplace, so both text and pictures indicate an intimate knowledge of the mountains and fog-bound coast, storms and Northern Lights of her country. Snow-covered forests, herds of reindeer, fleets of fishing boats constitute the background, in soft blue and red colors, for a boy's long skiing trip in Norway and Lapland.

With more striking colors, Fedor Rojankovsky interprets the life of *Daniel Boone* [Z.40f60.1] in a brilliant picture book published in Paris last winter. The great American hunter seems to be as popular a figure among European children as he is in his own land. There is a gaiety and a romanticism in these spirited designs of the Russian artist that one does not always associate with the Kentucky of pioneer days. Yet since the narrative has a decidedly Indian atmosphere, it is fitting for the illustrations to express the Indian's love of color.

One should note among the new books the latest winner of the Newberry Medal Award, *Waterless Mountain* [Z.20g19.1], a fine Navaho story by Laura Adams Armer. The poetic name is explained by one of the characters in these words: "We Navahos call it Waterless Mountain, because on its top and on all its sides there is not one spring; but no one knows what may be in its heart."

In *Swift Rivers* [Zf39m.12] Cornelia Meigs tells a vivid story of the great trees as they were floated down from Minnesota to the Mississippi River at the time when the lumber industry was in its infancy. Another book of a pioneering character, distinguished by line drawings admirably in keeping with the text, is *The Treasure of the Little Trunk* [ZF47r1] by Helen Fuller Orton. This story describes a journey over the Mohawk Turnpike in a covered wagon.

Different from these realistic stories is Ella Young's amusing *Unicorn with Silver Shoes* [ZF2y1]. Miss Young's delightful Celtic imagination has full play in this charming tale of the adventure of three gay companions in the world of fancy. The Library was fortunate in being able to exhibit not only the book, but also a number of the illustrations made for it by Robert Lawson.

The Branch libraries also had displays of new books, or of older ones, illustrating the general theme of "Young America's Book Parade." Many original drawings for recent publications were shown at the West End Branch.

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In his enormous book on Shaw Professor Henderson includes a chapter on the dramatist's "Anecdotage." The stories are good, though many portions of the serious narrative are even more amusing. Here is one anecdote:

"The story is told that two men were walking along in Scotland somewhere, engaged in earnest conversation. One of them pointed to a passing tourist, whereupon the other gesticulated violently in strong dissent. The tourist stopped and said: 'Yes, it is.' It was Bernard Shaw."

And here is another:

"When *Saint Joan* was produced by the Theatre Guild from the author's manuscript, lacking final revision, the performance lasted until midnight. In reply to the desperate cable sent Shaw by the Guild, requesting permission to cut because of the suburbanites, Shaw replied inexorably (I quote from memory): 'Begin earlier, or change train schedules.' "

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Mr. Luther Albertus Brewer of Cedar Rapids, Iowa, has published the first volume of a bibliography of his unusually rich Leigh Hunt collection. This first volume describes the first editions of Leigh Hunt's works; a second will contain Leigh Hunt's letters in Mr. Brewer's possession; and the third and possibly fourth volumes will treat of the other Hunt manuscripts in his library. Judging from the first volume — an unusually well-documented and beautifully printed book — *My Leigh Hunt Library* by Mr. Brewer is going to be one of the finest works of its kind.

The writing and compiling of the new bibliography has been — as has been the collecting of the material — a labor of love. "It has been a joy to gather the items herein noted; it has been an added joy to describe them," Mr. Brewer writes. He does not claim to be a trained bibliographer; or rather, he claims that he is not one. But it is precisely this that gives a special charm to the volume. After the technical descriptions of each item, Mr. Brewer presents a great deal of literary, biographical, or personal information. He sets down the things which interest him most in and about his books. The large number of illustrations — there are no less than one hundred full-page reproductions of title-pages and photographs — naturally enhance the value of the work.

In his mid-western home Mr. Brewer must have been often asked why he collects Leigh Hunt. In an "apology" for his book he offers the explanation: "No man in English literary history has been *persona grata* with so many authors whose works have stood the test of the years. He gave Shelley and Keats their first publicity; he afforded Lamb the opportunity that resulted later in the charming Elia essays. And these are but a few of the writers of his time who received his encouragement when a friendly gesture was helpful. It was not a mediocre personality that was able to call such men as Shelley and Keats and Lamb, friends . . ."

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Most people probably do not know, or have forgotten, that Leigh Hunt's mother was an American born in Philadelphia; and that his father, a native of Barbados, graduated from colleges in Philadelphia and New York. As Mr. Brewer tells, the elder Hunt, a Tory in the patriotic Pennsylvania, "escaped a coat of tar and feathers through the good offices of a friend who upset the barrel containing the decorative material." He fled to England, where his wife and children followed him. In London Isaac Hunt, formerly a lawyer, became a minister. But preaching was no more profitable to him than the practice of law, and indeed he was obliged to spend much of his time in the debtor's gaol — a fate which was to pursue later his better-known son.

Young Leigh studied at Christ Hospital, a charity school, where also Lamb and Coleridge had gained their education. From a brief clerkship in his brother's law office, he soon turned to journalism. In 1808, with his brother John, he started *The Examiner*. Four years later both were tried for libel be-

cause of an article criticising the Prince Regent, the future George IV. In consequence, Leigh Hunt spent two years in prison, where, however, he continued to write for his paper. In 1821 he moved with his family — wife and six small children — to Italy to join Byron and Shelley and start a literary review. Shelley, who was living on the coast at Lerici met Hunt at Pisa and helped to settle his family in Byron's house. It was on the return from this trip that the boat of the poet capsized and he was drowned. Together with Byron, Hunt started *The Liberal,* but only four numbers of the magazine were published. Byron went to Greece, and Hunt returned to London in 1825. Ill health, poverty, and the care of a large family burdened him most of his life. His last years, however, were made more comfortable by pensions. He died in 1859, at the age of seventy-three.

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The earliest item in Mr. Brewer's bibliography is *The Monthly Preceptor* of 1800, a juvenile magazine which includes a translation of a Horatian Ode by Leigh Hunt. It also includes the first publications of Thomas Love Peacock and Thomas de Quincey.

The various volumes of *The Examiner* may be read with profit by any student of the period. The volume for 1809 contains references to the actions of the Crown brought against the paper, printing the solemn editorial announcement: "Whatever the issue, the tone and temper of *The Examiner* will still be the same — very indifferent to threat, and resigned to consequences." In the volume for 1812 appeared the article on "The Prince on St. Patrick's Day," for which Leigh Hunt went to prison. But he proudly declared: "A prison will only give us double leisure to polish 'our weapons.'"

In *The British Commoner,* a Tory paper, for 1812–13, will be found discussions of Leigh Hunt's trial. It contains also a sonnet by Hunt written in Surrey Jail, with the postscript: "We took leave of our Readers last year to go to prison; and thank Heaven that in everything which fortune has left in our control, we can still say that we are the same men." Mr. Brewer's notes about the two volumes of *The Liberal* are of special interest, because they elucidate Byron's connection with the magazine.

Many of the volumes in Mr. Brewer's Hunt Library contain autograph inscriptions. A copy of *The Descent of Liberty* (London, 1814) is inscribed to Byron; and one of *Wit and Humor* (London, 1846) bears this inscription "To Mrs. Shelley, (I mean 'Mary') from her affectionate friend, L. H."

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No less than thirty-four titles listed in Mr. Brewer's catalogue may be found in the Boston Public Library, including nineteen first London and eleven first American editions. A rare item in the Library, is a copy of the *Critical Essays,* "on the Performers of the London Theatres," printed in London, in 1807, "by and for John Hunt, at the Office of the News, 28 Brydges-Street, Strand." There are many contemporary marginal notes in the book. Among the other first-edition copies in the Library the following may be mentioned: *The Reflector,* London, 1810–12; *The Feast of the Poets,* London, 1814; *The Descent of Liberty,* London, 1815; *The Examiner* of 1823; *Foliage,* Philadelphia, 1818; *Lord Byron and his Contemporaries,* London, 1828; and *The Poetical Works of Leigh Hunt,* London, 1832.

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A Selected List of
Books Recently Added to the Library

THE SYMBOL = FOLLOWING A TITLE INDICATES THAT THE WORK IS A GIFT TO THE LIBRARY.

Amusements. Sports

Annand, George. A chart of the Aintree Race course. [Huntington Press. 1930.] **Q.54.33.1.2

Ash, Edward Cecil. Dogs: their history and development. Benn. 1927. 2 v. *6001.122
The illustrations include reproductions from old prints, sculpture, mosaics, etc.

MacCracken, Harold. Alaska bear trails. 1932. xv, 260 pp. Plates. 4003.280

Marshall, Frank James. Comparative chess. McKay. [1932.] 145 pp. 6008.334

Munroe, David Hoadley. The Grand National, 1839–1930. Huntington Press. [1930.] 147, (146) pp. Plates. **Q.54.33.1.1

Randle, Dorothy Davies, and Marjorie Hillas. Tennis organized for group instruction. Barnes. 1932. 165 pp. 4009A.573

Sims, Philip Hal. Money contract. Simon & Schuster. 1932. xx, 149 pp. 4009B.67

Smith, A. Croxton, *editor*. Hounds and dogs. Lipnincott. [1932.] 320 pp. 6009B.283
On the care of dogs and their training for hunting, coursing, police purposes, etc.

Wood, Barry. What price football: a player's defense of the game. Houghton Mifflin. 1932. viii, 158 pp. Plates. 4007.363

Associations

Boston City Federation. Year book. 1932/33. [Boston. 1932.] = *5589A.424

Society of Naval Architects and Marine Engineers. Transactions. Index. Vol. 1. Year 1932. *5950A.6R

In Bates Hall

Annuals

Boston, City of. Municipal register for 1931. Compiled and edited by the Statistics Department. Boston. 1931. 185 pp. B.H.561.3

Boston, Mass. Board of Street Commissioners. Boston's streets: also its avenues, courts, places, etc. March 1, 1932. Boston. 1932. 240 pp. B.H.561.21

Hospitals year-book, The. 1932. London. Central Bureau of Hospital Information. 1932. 268 pp. B.H.642.74
An annual record of the hospitals of Great Britain and Ireland.

Maine register. State year-book and legislative manual. No. 63. Portland, Me. Tower. 1932. 1867 pp. B.H.641.40

Sargent, Porter. A handbook of summer camps: an annual survey. Ninth edition. 1932. The Author. [1932.] 708 pp. B.H. Centre Desk

Smithsonian Institution. Annual report of the Board of Regents . . . for the year ending June 30, 1931. Washington. 1932. 592 pp. B.H.533.23

Reference Books

Brooke, George C. English coins from the seventh century to the present day. Methuen. [1932.] 277 pp. B.H.13.21
Illustrated with sixty-four plates.

Panllin, Charles O. Atlas of the historical geography of the United States. Edited by John K. Wright. Carnegie Inst. 1932. 162 pp. B.H.Atlas 1.2
Includes 166 maps.

Bibliography. Libraries

Bowler, Inez. An elementary manual of dental library practice. 1932. vii, 181 pp. = *6147.240.3
Relates especially to the Library of the School of Dentistry at the University of Michigan.

Frankfort-on-the Main, Germany. Stadtbibliothek. Katalog der Judaica und Hebraica. Frankfurt am Main. 1932. *2163.110
Contents. — 1. Judaica.

Hart, Francis Russell. Spanish documents relating to the Siege of Havana [1762]. Boston. 1932. 7 pp. = *2154.332
A list of Spanish maps, letters, and documents, reprinted from the Proceedings of the Massachusetts Historical Society, vol. 64, March, 1932.

Headley, Leal Aubrey. Making the most of books. Am. Library Ass'n. 1932. (7), 342 pp. Illus. 2127.359

Historical Sciences, International Committee of. Washington. International bibliography of historical sciences. Year 1, 2. 1926, 27. Washington. 1930, 32. 2 v. *2171.189
The preface, by Robert Holtzmann, is in German.

Peyre, Henri. Bibliographie critique de l'hellénisme en France de 1843 à 1870. Yale. 1932. (4), 230 pp. *2168.57

Somigli, *P.* Teodosio, *di S. Detole, O.F.M.* Etiopia francescana nei documenti dei secoli XVII e XVIII preceduti da cenni storici sulle relazioni con l'Etiopia durante i sec. XIV e XV. Quaracchi presso Firenze. 1928. 493 pp. *2163.51.3.Vol.1

Relates to French missions in Ethiopia.

Biography

Single

Aubry, Octave. The King of Rome, Napoleon II., "L'Aiglon." Lippincott. 1932. 273 pp. Plates. 2655.32

This biography of the son of Napoleon I is by the author of "Eugénie: Empress of the French."

Baker, George Philip. Charlemagne and the United States of Europe. Dodd, Mead. 1932. xv, 312 pp. Plates. 4648.16

A vivid account of the life and times of Charlemagne. Includes the pre-Carolingian history of the Franks.

Belloc, Hilaire. Napoleon. Lippincott. 1932. 379 pp. Plates. 2654.155

Bonfils, Winifred Black. The life and personality of Phoebe Apperson Hearst. San Francisco. Nash. 1928. 155 pp. **Q.54.31

Brown, E. Francis. Joseph Hawley, colonial radical. Columbia. 1931. 213 pp. 2347.282

Brown, George Rothwell. The Speaker of the House; the romantic story of John N. Garner. Brewer, Warren & Putnam. 1932. v, 162 pp. Plates. 4227.374

Browne, Lewis. Blesséd Spinoza. Macmillan. 1932. xiii, 334 pp. Plates. 3605.284

Budd, K. G. A modern pilgrimage; the story of Donald Hankey. Scribner. 1931. xi, 149 pp. 2449A.166

Donald Hankey was a young Englishman who died in action in 1916.

Carswell, Catherine. The savage pilgrimage. A narrative of D. H. Lawrence. Harcourt, Brace. [1932.] 296 pp. 2555.173

Chester, Allan Griffith. Thomas May: man of letters, 1595–1650. Philadelphia. 1932. 204 pp. = 2554.169

Cooper, Duff. Talleyrand. Harper. 1932. 369 pp. Portraits. 2644.175

Eisele, Wilbert Edwin. The real Wild Bill Hickok, famous scout and knight chivalric of the plains. Andre. 1931. 364 pp. 2369.370

"A true story of pioncer life in the Far West."

Forbes, F. A. Rafael. Cardinal Merry del Val. A character sketch. Longmans. 1932. xi, 179 pp. Portraits. 3557.248

Preface by Cardinal Bourne.

Frankfurter, Felix, *editor.* Mr. Justice Brandeis. Essays. With an introduction by Oliver Wendell Holmes. Yale. 1932. vi, 232 pp. 7636.46

Numerous contributors.

Geller, G. J. Sarah Bernhardt. Paris. [1931.] 254 pp. 2647.211

Genoa, Mayor of. Christopher Columbus. Documents and proofs of his Genoese origin. English-German edition. Bergamo. 1932. 288 pp. Plates. = **G.280.59

Contents. — Foreword of the Podestà of Genoa, Senator Eugenio Broccardi. — Justification of the work, its contents and method. — Evidence of writers of the time of Christopher Columbus. — Archivial documents and other attestations. — Autographs of Christopher Columbus; his deeds and those of his relatives and descendants.

English and German in parallel columns.

Gorman, Herbert. The Scottish Queen. Farrar & Rinehart. [1932.] xiii, 605 pp. Portraits. 2444.30

Hammond, J. L., and Barbara Hammond. James Stansfeld, a Victorian champion of sex equality. Longmans. 1932. xiii, 311 pp. Portraits. 5586.164

Henderson, Archibald. Bernard Shaw, playboy and prophet. Appleton. 1932. xxxii, 871 pp. Plates. 2559A.273

Hendrick, Burton J. The life of Andrew Carnegie. Doubleday, Doran. 1932. 2 v. Plates. 9332.01A25

K.-Laflamme, Joseph Clovis, *compiler.* Livre-souvenir. Le centenaire Cartier, 1814–1914. Montreal. 1927. 455 pp. = 4311.45

Kelley, John Eoghan. Pedro de Alvaredo, conquistador. Princeton. 1932. viii, (5), 279 pp. Plates. 2317.47

Lasserre, Jean. La vie brûlante de Marlène Dietrich. Paris. [1931.] 224 pp. 6257.622

Little, James Alexander. Jacob Hamblin, a narrative of his personal experience, as a frontiersman, missionary to the Indians and explorer. Salt Lake City. 1881. 140 pp. **G.309.142

Lloyd, J. E. Owen Glendower, Owen Glyn Dŵr. Clarendon. 1931. 161 pp. 2476.111

The life of Owen Glyn Dŵr (1359–1417), the hero of Wales' fight for independence.

Marjoribanks, Edward. Carson the advocate. Macmillan. 1932. 455 pp. 7636.48

This biography of Sir Edward Henry Carson was left unfinished at the time of the author's death; it follows Lord Carson's career to 1910 when he consented to become Leader of Ulster.

Mazyck, Walter H. George Washington and the negro. Associated Publishers. [1932.] vii, 180 pp. 2345.364

Mielziner, Ella McKenna Friend. Moses Mielziner, 1828–1903. New York. 1931. xv, 254 pp. Portraits. 2294.140

Includes a bibliography of Moses Mielzener's writings and a reprint of his "Slavery amongst the ancient Hebrews," and other works.

Moura, Jean, and Paul Louvet. Calvin: a modern biography. Doubleday, Doran. 1932. vi, 312 pp. 5554.24

Nevins, Allan. Grover Cleveland: a study in courage. Dodd, Mead. 1932. xiii, 832 pp. Plates. 4227.316

Nugent, *Sister* Helen Louise. Sister Louise (Josephine Van der Schrieck) (1813–1886). American foundress of the Sisters of Notre Dame de Namur. Benziger. 1931. xiii, 336 pp. Plates. 3557.174

Paine, Albert Bigelow. Life and Lillian Gish. Macmillan. 1932. (15), 303 pp. 6257.486

A sympathetic account of the stage and film career of the actress from her first appearance in melodrama at the age of six.

Pearson, Henry Greenleaf. Son of New England. James Jackson Storrow, 1864–1926. Boston. Todd. 1932. v, 292 pp.= 2347.284

Rankin, Daniel S. Kate Chopin and her Creole stories. University of Pennsylvania. 1932. viii, 313 pp. Portraits. 2408.304

The life of the short story writer and novelist, Kate Chopin (1885–1904), which was spent largely in St. Louis and New Orleans.

Part II of the volume contains eleven stories by Kate Chopin.

Rodd, Francis Rennell. General William Eaton; the failure of an idea. Minton, Balch. 1932. xi, 314 pp. 4419.302

Deals largely with the war with Tripoli. General Eaton, American consul on the Barbary Coast, led an army across the desert and captured Derma.

Rufus, Will Carl, *and others.* Johann Kepler, 1571–1630. A tercentenary commemoration of his life and work. Williams & Wilkins. 1931. xii, 133 pp. 3927.138

Contents. — Introduction, by Arthur S. Eddington. — Kepler as an astronomer, by W. Carl Rufus. — Kepler as a mathematician, by D. J. Struik. — Kepler and mysticism, by E. H. Johnson. — Bibliography, by F .E. Brasch.

Savelle, Max. George Morgan, colony builder. Columbia. 1932. xiv, 266 pp. 2347.276

Schmidt-Pauli, Elisabeth von. Saint Elizabeth, sister of Saint Francis. Holt. 1932. (5), 286 pp. 3559.276

Sedgwick, Henry Dwight. The life of Edward, the Black Prince, 1330–1376. Bobbs-Merrill. [1932.] 315 pp. Plates. 2444.44

"The flower of Knighthood out of all the world."

Smertenko, Johan J. Alexander Hamilton. Greenberg. [1932.] xiii, 307 pp. 2347.280

Sörensen, Jon. The saga of Fridtjof Nansen. American-Scandinavian Foundation. [1932.] (10), 372 pp. Plates. 2216.72

Translated from the Norwegian, Fridtjof Nansen (1861–1930), the great North Pole explorer, was also a scientist and an international mediator who in 1922 was awarded the Nobel Peace Prize.

Stoneman, William H. The life and death of Ivar Kreuger. Bobbs-Merrill. [1932.] 289 pp. Plates. 9332.01A27

Stresemann, Gustav, *1878–1929?* Gustav Stresemann Vermächtnis. Herausgegeben von Henry Bernhard, Wolfgang Goetz und Paul Wiegler. Berlin. [1932.] 2 v. Portraits. 2813.116

The editors have used the large amount of material collected by the late German statesman for an intended documentary autobiography. The first volume treats of the hostilities on the Ruhr, of Stresemann as Chancellor and as Minister of Foreign Affairs through the London Conference. The second volume includes the Conferences at Locarno and Geneva in 1925 and 1926.

Sturt, Mary. Francis Bacon. Morrow. 1932. xvi, 246 pp. Portraits. 2454.84

Turner, Ella May. James Rumsey, pioneer in steam navigation. Mennonite Publishing House. 1930. x, 245 pp. 3957.180

Wilkinson, C. H., *editors.* The king of the beggars, Bampfylde-Moore Carew. Clarendon. 1931. xxiv, 307 pp. 6544.29

Bampfylde-Moore Carew was an eighteenth-century gentleman beggar.

Collective

Essary, J. Frederick. Maryland in national politics from Charles Carroll to Albert C. Ritchie. Murphy. 1932. (7), 352 pp. 4227.405

Presentation of the parts played in the nation's history by distinguished Marylanders.

Mathews, Basil Joseph. The splendid quest. Stories of knights on the pilgrims' way. London. Partridge. [1931.] 252 pp. 2246.195

Biographies of men and women who have carried on the traditions of knight-errantry.

Russell, Phillips. Harvesters. Brentano. [1932.] ix, 302 pp. 2246.197

Styron, Arthur. The three pelicans: Archbishop Cranmer and the Tudor juggernaut. Smith & Haas. [1932.] vi, 414 pp.

Written in the style of a novel. 3555.42

Viereck, George Sylvester. The strangest friendship in history; Woodrow Wilson and Colonel House. Liveright. [1932.] xiv, 375 pp. 4229.375

A history of the friendship between Woodrow Wilson and Colonel House and its effect on Wilson's administration.

Willson, Beckles. John Slidell and the Confederates in Paris (1862–65). Minton, Balch. 1932. 296 pp. Plates. 4322.214

Memoirs. Letters

Austin, Mary. Earth horizon. Autobiography. Literary Guild. 1932. ix, 381 pp. 2344.284

Barton, William Eleazar. Autobiography. Bobbs-Merrill. [1932.] 314 pp. 3556.132

The late Dr. Barton, known as the biographer of Lincoln, was for six years minister of Shawmut Church in Boston.

Baxter, Richard, *1615–1691.* Some unpublished correspondence of the Reverend Richard Baxter and the Reverend John Eliot, the Apostle of the American Indians, 1656–1682. 1931. 66 pp. 3554.141

Reprinted from The Bulletin of the John Rylands Library, July, 1931.

Benson, Edward Frederic. As we are. A modern revue. Longmans. 1932. v, 307 pp. *4576.489

Impressions of post-war England, partly reminiscent, partly in fictional form.

Catharine II., *of Russia, 1729–1796.* Documents of Catherine the Great: the correspondence with Voltaire and the Instruction of 1767 in the English text of 1768. Edited by W. F. Reddaway. Cambridge, Eng. University Press. 1931. xxxii, 349 pp. 3064.63

Cooper, Margaret Adelia, *compiler.* Some old letters and bits of history. Privately printed. 1901. xi, 54 pp. Illus. **Q.21.25

Letters written by girls to their girl friends and dealing with the War of 1812.

Cowen, Philip. Memories of an American Jew. International Press. 1932. 438 pp. Portraits. 2294.142

Dillon, E. J. Leaves from life. Dent. [1932.] ix, 243 pp. 2579.253

Stories and essays, based on episodes observed by the author in various continental cities.

Falconer, Thomas, *1805–1882*. Letters and notes on the Texan Santa Fe Expedition, 1841–1842. With introduction and notes by F. W. Hodge. Dauber & Pine. 1932. 159 pp. *4373.40

Fugger von Babenhausen, E. E. M., *Princess*. The glory of the Habsburgs. The memoirs of Princess Fugger. MacVeagh. 1932. 324 pp. Portraits. 2824.101

Garland, Hamlin. My friendly contemporaries. A literary log. Macmillan. 1932. xvi, 544 pp. 4345.376
Reminiscences of English and American authors; written partly in the form of a diary.

Glasscock C. B. Gold in them hills. The story of the West's last wild mining days. Bobbs-Merrill. [1932.] 330 pp. 2369.366
Contains reminiscences of famous Westerners.

Halley, Edmund, *1656–1742*. Correspondence and papers of Edmond Halley. Arranged and edited by Eugene Fairfield MacPike. Clarendon. 1932. xiv, 300 pp. 3922.92
Preceded by an unpublished memoir of Halley's life by one of his contemporaries and the "Éloge" by D'Ortous de Mairan.

Hammer, Armand. The quest of the Romanoff treasure. Payson. [1932.] x, 241 pp. Plates. 3069.977

Joffre, Joseph Jacques C., *1852–1931*. The personal memoirs of Joffre, Field Marshall of the French Army. Translated by Colonel T. Bentley Mott. Harper. 1932. 2 v. Portraits. 2305C.39

King, Grace, *1852–1931*. Memories of a southern woman of letters. Macmillan. 1932. (9), 398 pp. 2344.286
Reminiscences of social and literary life in New Orleans and of the author's travels.

Moats, Leone B. Thunder in their veins. A memoir of Mexico. Edited by Russell Lord. [1932.] ix, 279 pp. 4316.260
The author has lived in Mexico for some twenty years.

Powell, Edward Alexander. Yonder lies adventure! Macmillan. 1932. xi, 452 pp.
Autobiographical. 6276.157

Prescott, William Hickling, *1796–1859*. Unpublished letters to Gayangos in the library of the Hispanic Society of America. Edited with notes by Clara Louisa Penney. Hispanic Society. 1927. xxi, 215 pp. = 2349.211=**D.110B.11.16

Reese, Lizette Woodworth. The York Road. Farrar & Rinehart. [1931.] (7), 292 pp. Illus. 4378.173
Memories of life in Waverly, Maryland. Poems are interspersed.

Rogers, Clara Kathleen, *1844–1931*. The story of two lives: home, friends, and travels. Plimpton Press. 1932. xvii, 348 pp. Plates. *A.7555.1.3
Lives of the author and her husband, Henry Munroe Rogers. The book is a sequel to "Memories of a musical Career."

Smith, Humphrey Hugh. A Yellow Admiral remembers. Arnold. [1932.] 360 pp. 6525.90
The autobiography of a British Vice-Admiral.

Terry, Ellen, *1848–1928*. Ellen Terry's memoirs. Putnam. 1932. xv, 367 pp. 4545.179R
Includes a preface, notes and additional biographical chapters by Edith Craig and Christopher St. John.

Ticknor, George, *1791–1871*. Letters to Pascual de Gayangos. From originals in the collection of the Hispanic Society of America. Edited by Clara Louisa Penney. Hispanic Society. 1927. xliv, 578 pp. = 2349.210=**D.110B.11.15

Tilly, *Count* Alexandre de, *1761–1816*. Memoirs of the Comte Alexandre de Tilly. Farrar & Rinehart. 1932. (5), 532 pp. *2642.239
These amorous adventures of the Count throw light on the private life of the eighteenth century. — Introduction by Havelock Ellis.

Business

Gregg, John Robert. Gregg speed building. Gregg. [1932.] xiii, 306 pp. 6149.380

Huston, MacCready. Salesman from the sidelines. Being the business career of Knute K. Rockne. Long & Smith. 1932. xix, 235 pp. Portraits. 5639.590

James, Alden, *compiler*. Careers in advertising. Macmillan. 1932. xxiv, 677 pp. 5639.628

National Salesmen's Training Association. Practical salesmanship. Demonstration method. Chicago. [1931.] 16 v. *5639.660

In Business Branch

These books are to be obtained at the Business Branch, 20 City Hall Ave.

American foundation for the blind. Directory of activities for the blind in the United States and Canada. 2d edition. New York. Amer. Foundation for the Blind. 1932. 375 pp. **Ref.

Boston Chamber of Commerce. Retail trade board. Boston conference on retail distribution, 1932; a national forum for problems of distribution. Boston, Chamber of Commerce. [1932.] 120 pp. HF5429.B74

Bowers, Richard S. Business law. Boston. Geo. H. Ellis. 1932. 470 pp. HF1237.B78

Burlingharne, Roger. Peace veterans; the story of a racket and a plea for economy. Minton, Balch. 1932. 80 pp. UB373.B96

Butler, William L., *editor*. How to make grocery windows pay. New York. Progressive Grocer. [1932.] 198 pp. NBS

Canners directory and lists of members of the canning machinery and supplies association, 1932. Washington, D. C. National Canners' Ass'n. 1932. 156 pp. **TX600.C22

Cole, G. D. H. A guide through world chaos. Knopf. 1932. 554 pp. NBS

Condliffe, J. B. China today: economic. Boston. World Peace Foundaton. 1932. 214 pp. HC247.C74

Davison's textile buyers guide, 1932. New York. Davison Pub. Co. 1932. 100 pp. **TS1535.D26

Dearborn, Emma B. Speedwriting, the natural shorthand; complete text. New York. Brief English Systems. 1930. 154 pp. Z56.D28

Directory of purchasing agents. June 1, 1932. New York. Purchasing Agent Co. 1932. 61 pp. **Ref.

Elston, James S. Sources and characteristics of the principal mortality tables; revised edition. New York. Actuarial Society of America. 1932. 172 pp. **NBS**

Emerson, Edwin. Hoover and his times. Garden City Pub. Co. 1932. 632 pp. **NBS**

Evangelical synod of North America. Evangelical year book, 1932. St. Louis. Eden Pub. Co. [1932.] 128 pp. ****BX7907.E92**

Fairchild, Henry Pratt. Profits or prosperity? Harper. 1932. 204 pp. **NBS**

The choice is definitely between profits for a few or prosperity for all, according to this novel and stimulating analysis.

Fairchild's men's wear directory of New York. Fall, 1932. vol. 32, no. 1. New York. Fairchild Pub. Co. 1932. 368 pp. ****Ref.**

Fisher, Irving. Booms and depressions, some first principles. New York. Adelphi Co. [1932.] 258 pp. **NBS**

Flynn, John T. God's gold; the story of Rockefeller and his times. Harcourt, Brace. [1932.] 520 pp. Plates. **NBS**

Food products directory of the Pacific coast and Rocky Mountain states, 1932–1933. San Francisco. W. J. McCamman. [1932.] 367 pp. ****Ref.**

Fortune. Housing America. Harcourt, Brace. [1932.] 159 pp. Plates. **NBS**

Frederick, John H. The development of American commerce. Appleton. [1932.] 390 pp. **NBS**

A history of American internal and foreign commerce, including an analysis of commercial regulations and practices and a survey of agencies and institutions.

Ganse, Franklin W. What bankers and trust men should know about life insurance. New York. Crofts. 1932. 203 pp. **HG8773.G19**

A compact volume giving the essentials of life insurance.

Geier, George J., and Oscar **Mautner.** Systems installation in accounting. New York. Burrell-Snow. 1932. 500 pp. Illus. **HF5635.G31**

Graham, W. C. How to get a job during the depression. New York. Association Press. 1932. 87 pp. **NBS**

Hunter, Arthur. Disability benefits in life insurance policies, 2nd edition. New York. Actuarial Society of America. 1932. 252 pp. **HG8811.D6.H94**

Institute of radio engineers, Inc. Year book, 1932. New York. Institute of radio engineers. 1932. 275 pp. ****Ref.**

Jewelers' circular buyers' directory section of the manufacturers, importers, and wholesalers in the jewelry and kindred trades. New York. Jewellers' circular Publishing Co. [1932.] ****HD9747.J59**

Lippmann, Walter. Interpretations, 1931–1932; selected and edited by Allan Nevins. MacMillan. 1932. 361 pp. **NBS**

Selected articles from Mr. Lipppmann's syndicated editorials of the past year on important problems of the day.

MacGibbon, Duncan Alexander. The Canadian grain trade. Macmillan. 1932. 503 pp. Illus. **HD9044.C2.G14**

Moulton, Harold G., and Leo **Pasvolsky.** War debts and world prosperity. Washington, D. C. Brookings Institution. 1932. 498 pp. **NBS**

National association of cost accountants. Year book. 1932. New York. National ass'n of cost accountants. 320 pp. ***HF5668.A3.N27**

National association of life underwriters. Proceedings of the forty-third annual convention. New York. Consolidated Reporting Co. 245 pp. ***HG.8754.N27**

Paper and pulp mill catalogue. 1932 edition. Condensed and standardized catalogues of paper and pulp mill machinery equipment, chemicals and supplies . . . Chicago. E. B. Fritz. [1932.] 409 pp. ****Ref.**

Parker, John Lloyd. Unmasking Wall Street. Boston. Stratford Co. [1932.] 223 pp. **HG4572.P24**

Portrays the Wall Street of history and then reveals the stock market operations of the last few years.

Railway accounting officers association. Report, 1932. Washington, D. C. Railway accounting officers' ass'n. [1932.] 266 pp. ****HF5686.R1.R15**

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"The amazing story of landgrabbing, speculations, and booms from colonial days to the present time."

Smith, J. G., *editor.* Facing the facts; an economic diagnosis. Putnam. 1932. 372 pp. **NBS**

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Acheson, Judy. Young America looks at Russia. Stokes. 1932. ix, 253 pp. **Z.10h4.1**

Observations of an American schoolgirl visiting Russia.

Allee, Marjorie Allce. The road to Carolina. Boston. 1932. **Z.F.36a4**

In this book the Civil War is seen through the eyes of a young Northerner travelling southward.

Beebe, William. Exploring with Beebe. Putnam. 1932. v, 208 pp. **Z.10b37.1**

Selections for younger readers from the writings of William Beebe.

Belpré, Pura. Perez and Martina. A Portorican folk-tale. Warne. [1932.] 79 pp. **Z.40h260.1**

Illustrated by Carlos Sanchez.

Beskow, Elsa. Elf children of the woods. Harper. 1932. (32) pp. Z.130a16.21
A picture book, translated from the Swedish.

Carter, Mary Duncan. The story of money. Farrar & Rinehart. [1932.] xv, 71 pp. Z.80h14.1
Preface by Stephen Leacock and illustrations by Allan McNab.

Carter, Russell Gordon. Good luck, Lieutenant! Boston. 1932. Z.F.69c2
The story of a young American in the World War.

Chase, Jessie Anderson. The story of Paul Revere, Junior. Revolutionary days in old Boston. Wilde. [1932.] 309 pp. Z.30b13r3
A story of the oldest son of Paul Revere.

Chiesa, Carol della. Puppet parade. London. 1932. Z.F.80c1
A book about marionettes.

Daugherty, Sonia. Mashinka's secret. New York. 1932. Z.F.57d1
Russia before the Revolution is pictured in this story of a girl's friendship.

Davis, Samuel, and M. Kaye. The golden thread. Oxford. [1930.] 166 pp. Z.90b44.1
A children's book of Jewish history and religion.

Downes, Harriet Street. Filippo the jongleur. New York. 1932. Z.F.58d1
A story of the thirteenth century in Italy.

Field, Rachel Lyman. Hepatica Hawks. New York. 1932. Z.F.17f9
The heroine, named for a flower, is the daughter of a giant in a traveling show.

— The bird began to sing. New York. [1932.] Z.F.17f8
The story of a Christmas in New York, celebrated in the true German spirit.

Harney, Laura B. The skycraft book. Macrae, Smith. 1932. vi, 338 pp. Z.50c96.1

Himes, Vera C. Pepi and the golden hawk. A tale of old Egypt. Crowell. 1932. 64 pp. Colored plates. Z.10g35..1

Kelly, Eric P. The Christmas nightingale. New York. 1932. Z.F.3k4
Three short Christmas stories about Polish customs.

Knapp, George Leonard. The boys' book of journalism. Dodd, Mead. 1932. ix, 276 pp. Plates. Z.80f26.1

Knox, Rose B. Gray caps. New York. 1932. Z.F.29k2
This romantic war time story covers the experiences of a family living in the Confederate South.

Lindman, *Maj*. Snipp, Snapp, Snurr and the red shoes. Whitman. 1932. (27) pp. Z.130a122.1

MacNeely, Marian Hurd. The way to glory. London. 1932. Z.F.63m4
A collection of short stories.

Milne, A. A. The Christopher Robin verses. Being 'When we were very young' and 'Now we are six'. With a preface for parents. Dutton. [1932.] 210 pp. Z.40e75.4
Illustrated with twelve plates in colour and text decoration by Ernest H. Shepard.

Minot, John Clair, *compiler*. The best stories of exploration I know. Illustrated . . . by Harold Cue. Wilde. [1932.] 317 pp. Z.10b19.1

Moses, Montrose Jonas, *compiler*. Ring up the curtain! A collection of plays for children. Boston. 1932. 398 pp. Z.40d106.3

Orton, Helen Fuller. The treasure in the little trunk. New York. 1932. Z.F.47r1
Pioneer adventures of a Vermont family founding a new home in western New York more than one hundred years ago.

Peary, Marie Ahnighito. The red caboose. New York. 1932. Z.F.5p1
An account of what happened to the red caboose which was taken by Peary to the Arctic.

Pease, Eleanor Fairchild. Brave tales of real dogs. Chicago. [1931.] Z.F.54p1

Phelps, Frances Brown. Nikita. New York. [1932.] Z.F.53p1
A mystery surrounds Nikitia, a Russian boy searching for his father in Siberia.

Potter, Edna. Christopher Columbus. The story of a great adventure. Oxford. 1932. 127 pp. Illus. Z.30b3c15

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Quinn, Vernon. Picture map geography of the world. Stokes. 1932. (7), 216 pp.
Picture maps by Paul S. Johst. Z.10a80.1

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Adventures of a lonely and original little boy and a sedate professor. Translated from the Norwegian.

Ryan, Lorina M. When I was a girl in Australia. Lothrop. 1932. 192 pp. Z.10d26.1

Stevenson, Burton Egbert, *compiler*. My country. Poems of history for young Americans. Houghton Mifflin. 1932. xx, 428, xxiii pp. Z.40e63.4

Swift, Hildegarde Hoyt. The railroad to freedom. New York. [1932.] Z.F.80s2
This is the story of Harriet Tubman, slave child who grew up to lead many to freedom by means of the "underground railroad."

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Italian legends and stories.

Young, Ella. The unicorn with silver shoes. New York. [1932.] Z.F.2y1
A gay imaginative story with a background of Irish folklore, delightfully illustrated by Robert Lawson.

Domestic Science

Marshall, Ann Parks. Martha Washington's rules for cooking. Used everyday at Mt. Vernon. [Ransdell. 1932.] 160 pp. 8008.535
Gives also the cooking rules used by Mrs. Jefferson, Mrs. Madison, Mrs. Monroe.

Stieff, Frederick Philip, *compiler*. Eat, drink and be merry in Maryland. Illustrated by Edwin Tunis. Putnam. [1932.] xxvi, 326 pp. Plates. 8009.481
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Ashton, D. C. The art of directing plays. Eldridge Entertainment House. [1931.] 119 pp. 6257.631

Atkins, Alma Newell. Drama goes to church. St. Louis. Bethany Press. [1931.] 196 pp. Illus. 6257.657
On the technique of church drama and pageantry, including a chapter on the dramatic method of teaching.

Borcherdt, Hans Heinrich. Der Renaissancestil des Theaters. Ein prinzipieller Versuch. Halle. 1926. (3), 44 pp. 8114.06–108

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Kaufman, George S., and Edna Ferber. Dinner at eight. A play [in three acts]. Doubleday, Doran. 1932. (11), 259 pp. 4409B.1171

Lavedan, Henri E. L. Pétard. Comédie en trois actes. Paris. [1931.] 257 pp. 6699A.478

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Plays ranging from the York Nativity to Molnar, O'Neill and Paul Green.

Millay, Edna St. Vincent. The Princess marries the page. A play in one act. Harper. 1932. xii, 50 pp. Plates. 4409B.482
A fairy tale play.

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On how the government is helping the business man meet the depression.

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"Studies of a rational basis for earthquake insurance, also studies of engineering data for earthquake-resisting construction."

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"A summary of testimony given in the hearings of the Federal Trade Commission of Utility Corporations pursuant to Resolution No. 83 of the United States approved February 15, 1928."

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Deals with all regions, but with special emphasis on Africa.

Wheeler, John, *fl. 1601–1608*. A treatise of commerce. Reproduced from the London edition of 1601. Columbia. 1931. (9), 125 pp. *9380A.24

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A survey of modern trends of education by two authors who have had a wealth of experience. An excellent book for beginners.

Beatley, Bancroft. Achievement in the junior high school. Harvard. 1932. xiv, 82 pp. *3598.441.18

Cohen, David. Find yourself. How to choose your life work, prepare for it, enter upon it, and succeed in it. Sears. [1932.] 3588.355
More than "just another book on vocations." The analysis charts and aptitude questionnaires will be helpful to any serious minded boy or girl.

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Draper, Edgar Marian, and Alexander Crippen Roberts. Principles of American secondary education. Century. [1932.] 549 pp. 3599.874
Includes fifty pages on secondary education in foreign countries.

Drummond, Alexander Magnus, and Russell Halderman **Wagner,** *editors.* Problems and opinions. A book of discussions of persistent questions for classes in speaking and writing. Century. [1931.] viii, 484 pp. 5598.345

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Fisher, Dorothy Canfield, and Sidonie Matsner **Gruenberg,** *compilers.* Our children: a handbook for parents. Prepared and sponsored by the Child Study Association of America. Viking. 1932. ix, 348 pp. 7598.410

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This book deals with some of the fundamental subjects of the curriculum in an up-to-date way.

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On vocations for girls. 5588.325

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Russell, Bertrand. Education and the modern world. Norton. [1932.] 245 pp. 3595.592
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Articles by various authors. 3599.975

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Webb, L. W., and Anna Markt **Shotwell.** Standard tests in the elementary school. Nursery school to sixth grade. Long & Smith. 1932. xiv, 532 pp. 3597.514

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Yoakam, Gerald Alan. The improvement of the assignment. Macmillan. 1932. xii, 398 pp. 3599.828
Deals with the elementary school, secondary school, and college.

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Beach, Joseph Warren. The twentieth century novel. Studies in technique. Century. [1932.] viii, 569 pp. 2559.220
Beginning with the Victorians, the author leads through Joyce, Huxley, Virginia Woolf and other contemporaries. He considers continental as well as English and American novels.

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Essays dealing with the coming of tea to England, and its place in English history and letters. Includes a chapter on Dr. Samuel Johnson as tea-drinker.

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Allen, Willis Boyd. The Northern Cross: or, Randolph's last year at the Boston Latin School. Lathrop. [1887.] 224 pp. Plates. *A.156.2

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Ayres, Ruby Mildred. So many miles. Doubleday, Doran. 1932. 54.283

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Beck, L. Adams. Anne Boleyn. Doubleday, Doran. 1932. 54.243

Bell, Adrian. The cherry tree. Dodd, Mead. 1932. 54.280

Bell, Neill, *pseud*. The marriage of Simon Harper. Putnam. 1932. 488 pp. *4576.491
A story of an English carpenter from 1886 to the present day.

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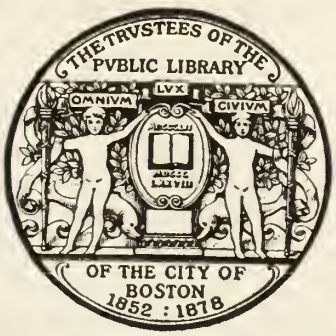

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The Plays of John Dryden

(Continued from the January issue)

III

The Restoration comedy was coarse and shallow, but at least it was natural. The Restoration tragedy, on the other hand, was idealistic — based indeed on the highest conception of love and honor — but at the same time it was entirely alien to life. The chief characteristic of the Restoration drama was its artificiality. It was placed in a world that never existed on land or sea.

Several explanations have been offered for the appearance of this strange *genre*, the heroic play, in English literature. As with most phenomena, there were probably a number of causes which brought it about. The influence of the contemporary French and the somewhat earlier Spanish drama waas certainly potent during the reign of Charles II, who, as well as his court, was deeply saturated in French art. The lingering romanticism of the Elizabethan dramatists, especially of Beaumont and Fletcher, had also made itself felt, giving a native color to the foreign influence. But the real origin of the heroic play lies in a paradox: people wanted it because it was so far removed from their own existence. The theater of the Restoration was very different from that of the Elizabethan age. The Elizabethans wrote for a homogeneous

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audience, which, besides the Lords and Ladies, included the best part of the population of London. The Restoration theater, on the other hand, was a meeting place of the courtiers and of the rabble — the middle classes, mostly puritanic, stayed away. The effect of this audience naturally showed itself on the plays. The courtiers of Charles II, who daily outraged every notion of decency, wanted to see virtue glorified on the stage; this generation of debauchees and cowards craved, by way of compensation, love and honor. And for the mob which filled the galleries no exaggeration was enough. The taste of the wits and the dunces happily coincided in this literature of escape.

"An heroic play," Dryden insisted, "ought to be an imitation, in little, of an heroic poem; and consequently, love and valour ought to be the subject of it." And just as the heroic poem displays "a greatness and majesty" above the ordinary, the same freedom of fancy should obtain for the heroic play. Fancy was really the chief source of these plays; their characters are independent of the simple laws of psychology. "An heroic poet," as again Dryden expressed it, "is not tied to a bare representation of what is true, or exceeding probable, but he may let himself loose to visionary objects . . ." The heroic play is artificial, not because it is more intense than ordinary life, but because it is on a different plane. Intensity of emotion — far from being a fault — is the hall-mark of true poetry; but the emotion must be grounded in human nature. The passions of the heroic play are on a grand scale, but they are false from the start.

The result is that at their best — and Dryden's plays are among the best — these tragedies often have beautiful details, but as a whole they cannot move us. Try as we may, we cannot feel that they have anything in common with our lives. Their terror is not ours and we may well spare our pity. Judged in the Aristotelian sense, they are not tragedies at all; "heroic poems, in little," as Dryden rightly remarked.

The defect of the heroic play, therefore, is fundamental. Not only that it suffers from the "too-much," for that is a common characteristic of all baroque art; but that the structure upon which the decorations are laid is without any solidity.

Yet these plays may have been, in their time, very effective on the stage. Mr. T. S. Eliot warns us to consider the difference between the "theatrically dramatic" and the "poetically dramatic" values: "Theatrically dramatic value in verse exists when the speech has its equivalent in, or can be projected by, the action and gesture and expression of the actor; poetic dramatic value is something dramatic in essence which can only be expressed by the word and by the reception of the word." Once the audience had entered into the world of the play, it was easy for it to enjoy — Pepys's word! — the show. So Mr. Eliot may be right. But even if one grants his fine distinction, it is difficult to imagine that a modern audience could be beguiled by the "theatrically dramatic" value of the heroic play. The nearly contemporary statement of Charles Gildon that "these plays . . . had the effect of *comedy* on the audience" is probably an exaggeration, or even a falsehood; yet it is certain that in our time a heroic play could be acted only on the operatic stage — where everything is still possible.

In "poetic dramatic" value Dryden's dramas — excepting *All For Love* — are avowedly deficient; but in purely poetic values most of his dramas are uncommonly rich. Scott's saying about *The Indian Emperor,* one of Dryden's earliest plays, that "it is an instance, what beautiful poetry can be united to, or rather thrown away upon, the heroic drama," fits almost all his plays. Reading these torrents of verse, one may grow weary of them; but in every scene there are lines which, detached from the rest, have genuine beauty. It does not matter in what part of the play they occur; they may be attributed to this or that character, without any regard to psychological justness. But they are there. One may consider, as an example, the fine meditation of Cortez in the fourth act of *The Indian Emperor,* as he is left alone on the stage:

> In wishing nothing, we enjoy still most;
> For even our wish is, in possession, lost:
> Restless, we wander to a new desire,
> And burn ourselves, by blowing up the fire:
> We toss and turn about our feverish will,
> When all our ease must come by lying still:
> For all the happiness mankind can gain
> Is not in pleasure, but in rest from pain.

In *Tyrannic Love,* written five years later, Saint Catherine admonishes the raving tyrant, Maximin, in very similar language:

> You roam about, and never are at rest,
> By new desires, that is, new torments, still possesst;
> Qualmish and loathing all you had before,
> Yet with a sickly appetite to more:
> As in a feverish dream you still drink on,
> And wonder why your thirst is never gone;
> Love, like a ghostly vision, haunts your mind,
> 'Tis still before you what you left behind.

It would be useless to ask how the young virgin of Alexandria was able to arrive at the same worldy wisdom as the Spanish General, a knowledge which is more marvelous for her to possess than any that she displayed in her disputation with the fifty pagan philosophers. The point is that the poet and not the virgin was speaking to the emperor. The brilliance or loveliness of these pieces are, therefore, best revealed when read separately, freed from the levelling effect of an often impossible theatricality. An anthology of the best passages that could be culled from Dryden's plays would perhaps not be very large, yet such a volume would be a surprise to many who otherwise would never read the plays. And there are few people — unless they are students of English literature — who have read more than three or four of Dryden's dramas.

The poetical form — the use of the rhymed couplets, about which so much discussion was stirred up in Dryden's time — seems of little importance today. After the writing of *Aureng-Zebe,* Dryden abandoned rhyme and adopted blank verse, the traditional form of the English drama. The rhymed couplet, with its antithetical content, may be more suitable for reading than for acting purposes, — though the rhyme must have been a valuable aid in raising the effect of the word and in creating an atmosphere proper

to heroic plays. Further, as Mr. T. S. Eliot writes, "There is no other poet to whom the couplet came so naturally as the vehicle of speech as it did to Dryden; what he did not do with it cannot be done; and his couplet, miraculously, is speech." Mr. Eliot believes that "the rhymed plays, such as *The Conquest of Granada* and *Aureng-Zebe,* would *not* have been such good plays as Dryden's."

as they are, had they been written in blank verse, even blank verse as good

For characters, of course, one must not go to Dryden. His personages are types which can be conveniently divided into four or five groups. There is the Montezuma-Almanzor-Sebastian type, heroes on an unprecedented scale; tyrants like Boabdelin, Maximin, and Muley-Moluch; tender, self-sacrificing wives like Berenice, Almeyda, Melesinda; and women of the haughty, fierce, dominating type such as Lyndaraxa, Nourmahal, and Cassandra. Those who do not belong to these categories are altogether hazy figures; one is obliged to turn again and again to the list of characters to assure oneself of their identity. If the purpose of the drama is to depict real life with real people, then Dryden's heroic plays are unmitigated failures. The aesthetic pleasure which one may want to derive from them must be sought, therefore, in their other aspects: in the charm of their unreality, in the airy, imagined qualities of their dream world — in the romance which they embody.

IV

The first heroic play in the composition of which Dryden had a hand was *The Indian Queen,* brought out in January 1664. Sir Robert Howard was the principal author of the play; it was under his name that the work was acted and, a year later, printed. It is impossible to state now with any certainty what Dryden's share was in the play. He probably revised it, gave the finishing touches to the versification, and wrote the larger part of the third act. Two of the principal characters, Montezuma and Zempoalla, bear a close resemblance to several characters in Dryden's later dramas; they were undoubtedly shaped, if not conceived, by him.

The Library has a copy of the original edition of Howard's *Four New Plays,* printed by Herringman in 1665. It was Howard's introduction to this volume that started the controversy about the use of rhyme in drama. The noble author — though in the writing of *The Indian Queen* he had generously availed himself of Dryden's talent for rhymed couplets — believed that rhyme was "unnatural" on the stage. His ingenious argument was that "when a piece of verse is made up by one that knew not what the other meant to say, the smartness of a reply, which has its beauty by coming from sudden thoughts, seems lost by that which rather looks like a design of two, than the answer of one . . ." By other improbabilities of the heroic play — the Indians' eloquence in the Spanish language, for example, in his own work — Sir Robert was not troubled at all. It is true, on the other hand, that Howard was not the only person who questioned the legitimacy of rhyme on the stage. Having seen *The Indian Queen,* Pepys also remarked that "the play is good, but spoiled with the rhyme, which breaks the sense." And what Pepys thought, one may be sure, was thought by a number of people.

The Indian Emperor, produced in 1665 and printed in 1667, was Dryden's first great heroic drama. Its subject is the conquest of Mexico and the dethronement of Montezuma. On the night of the first performance a hand-bill was distributed among the audience, the poet stating that, since at the end of *The Indian Queen* only two of the principal characters had remained alive, he "thought it necessary to produce new persons from the old ones." Accordingly, the children of the late Indian Queen and Traxalla, her general, and the children of Montezuma and the Princess Orazia are the main actors of the play. But of the characters, as Scott observed, little need be said: "They stalk on, in their own fairy land, in the same uniform livery, and with little peculiarity of discrimination. All the men, from Montezuma down to Pizarro, are brave warriors; and only vary, in proportion to the mitigating qualities which the poet has infused into their military ardour. The women are all beautiful, and all deeply in love; differing from each other only, as the haughty or tender predominates in their passion."

Yet throughout the play — as throughout all plays of Dryden — there are passages of undeniable beauty. The beginning of the incantation in the second act,

> Thou moon, that aidst us with thy magic might,
> And ye small stars, the scattered seeds of light . . .

has a rare dignity. But perhaps the most beautiful passage in the play is Cortez' soliloquy at night in the third act:

> All things are hushed, as nature's self lay dead;
> The mountains seem to nod their drowsy head;
> The little birds in dreams their songs repeat,
> And sleeping flowers beneath the night-dew sweat,
> Even lust and envy sleeps; yet love denies
> Rest to my soul, and slumber to my eyes . . .

Professor G. Burbeck Hill reminds us of Johnson's remark, comparing this passage to the description of the night in the second act of Macbeth: "He that reads Dryden finds himself lulled with serenity, and disposed to solitude and contemplation. He that peruses Shakespeare looks round alarmed, and starts to find himself alone."

The bombastic passages, unfortunately, are even more frequent. And they are quite ridiculous. Placed on the rack, the Indian high-priest begs Montezuma to give him leave to divulge where the hidden gold stores are. But Montezuma, himself under torture, is bitterly indignant:

> Shame on thy priesthood, that such prayers can bring!
> Is it not brave, to suffer with thy King?
> When monarchs suffer, gods themselves bear part;
> Then well mayest thou, who but my vassal art:
> I charge thee, dare not groan, nor show one sign,
> Thou at thy torments dost the least repine . . .

To what limits Dryden could let himself go in the use of extravagant language is perhaps best seen in his *Tyrannic Love,* acted in 1669 and printed in the following year. The megalomania which he attributed to Maximin, his hero — or rather villain — was really extraordinary. Fallen in love with

the maid of Alexandria, the tyrant — a married man — informs her of the event in the following words:

> Madam, you from Placidius may have heard
> Some news, which will your happiness regard;
> For what a greater happiness can be,
> Than to be courted and be loved by me?

Advised by his chief officer of the growing restlessness in the army, he bursts out:

> My looks alone my enemies will fright;
> And o'er my men I'll set my careful spies,
> To watch rebellion in their very eyes . . .

Having lost the decisive battle, he stabs himself and thus takes his farewell:

> . . . And shoving back this earth on which I sit,
> I'll mount, and scatter all the Gods I hit.

Berenice — his poor, long-suffering wife — was faithful to this monster to the end:

> He was my tyrant, but my husband too;
> And therefore duty will some tears allow.

Dryden himself thought, at least in later years, that the constant ranting of Maximin "cries vengeance" upon him. Still, in the prologue he defended his recklessness:

> Poets, like lovers, should be bold and dare,
> They spoil their business with an over-care;
> And he, who servilely creeps after sense,
> Is safe, but ne'er will reach an excellence.

And in excellent parts this play — though one of the lesser works of Dryden — is very rich. One may quote, almost at random, from any act. Berenice's description of her fear of martyrdom is a gem in itself:

> As some faint pilgrim, standing on the shore,
> First views the torrent he would venture o'er;
> And then his inn upon the farther ground,
> Loth to wade through, and lother to go round;
> Then dipping in his staff, does trial make
> How deep it is, and sighing, pulls it back;
> Sometimes resolved to fetch his leap, and then
> Runs to the bank, but there stops short again;
> So I at once
> Both heavenly faith and human fear obey,
> And feel before me in an unknown way . . .

The poet who could write in language like this may be forgiven much. That is why the severest critics of these plays never lose sight of the fact that they are dealing with the works of a great poet.

The Conquest of Granada, in two parts, is the heroic play *par excellence.* All the virtues and the absurdities of the *genre* may be viewed in this play, in a more salient way than in any other work of Dryden's. The plot of the drama is based upon the history of the civil war in Granada, just before the city — the last remnant of the Moorish empire in Spain — was taken by the

Spaniards. Almanzor, the hero, is a wonder of the ages: "a theatrical meteor of incredible love and impossible valour," as Johnson described him. "All the rays of romantic heat, whether amorous or warlike, glow in Almanzor by a kind of concentration," the Doctor wrote. "He is above all laws; he is exempt from all restraints; he ranges the world at will, and governs wherever he appears." To this may be added Scott's characterization in the preface to the play: "The other personages of the drama sink into Lilliputians beside the gigantic Almanzor, although the under-plot of the loves of Ozmyn and Benzayda is beautiful in itself, and ingeniously managed. The virtuous Almahide is a fit object for the adoration of Almanzor; but her husband is a poor pageant of royalty. As for Lyndaraxa, her repeated and unparalleled treachery can only be justified by the extreme imbecility of her lovers."

A fair appraisal of Almanzor is given in the first scene by Prince Abdalla, claimant of the throne:

> Vast is his courage, boundless is his mind,
> Rough as a storm, and humorous as wind:
> Honour's the only idol of his eyes;
> The charms of beauty like a pest he flies;
> And, raised by valour from a birth unknown,
> Acknowledges no power above his own.

And yet when this invulnerable paladin meets Almahide, the King's wife, something happens to him:

> I'm numbed, and fixed, and scarce my eye-balls move:
> I fear it is the lethargy of love!

he cries in amazement. It was on account of Almahide, whom he wanted to set free, that Almanzor has fallen into a quarrel with Abdalla. When the weak Pretender reproaches him, he answers in his wounded pride:

> If I would kill thee now, thy fate's so low,
> That I must stoop ere I can give the blow:
> But mine is fixed so far above thy crown,
> That all thy men,
> Piled on thy back, can never pull it down:
> But at my ease thy destiny I send,
> By ceasing from this hour to be thy friend.
> Like heaven, I need but only to stand still,
> And, not concurring in thy life, I kill . . .

Almanzor certainly knows his own valor. Without any appearance of boasting, he tells the King that he has "a soul which empires first began" and to the Queen that his "heart is too big, and swells beyond the place." The language in which he courts Almahide is such as never had been heard before. Yet the Queen denies her love to him, and when finally she is won over, she would rather die than yield. Almanzor, outside of himself, commits the supreme violence of catching her hand and kissing it. The scene, unfortunately, is detected by the King, who knows at once what to do:

> My just revenge no longer I'll forbear:
> I've seen too much; I need not stay to hear . . .

But the machinations of the jealous monarch are, now, of little consequence. He is killed in battle, and to Almanzor, who turns out to be the nephew of

King Ferdinand, the promise is held out that at the end of a year — the year of widowhood — he may gain Almahide's hand.

It is only natural that such a play has many beautiful passages. Almanzor's address to Lyndaraxa, who covets his love, has been especially praised by Scott:

> Fair though you are
> As summer mornings, and your eyes more bright
> Than stars that twinkle in a winter's night;
> Though you have eloquence to warm and move
> Cold age and praying hermits, into love;
> Though Almahide with scorn rewards my care —
> Yet, than to change, 'tis rather to despair.
> My love's my soul; and that from fate is free;
> 'Tis that unchanged and deathless part of me.

And there are the songs of Phyllis, in the third and fourth acts of the First Part, some of the most exquisite products of their kind that Dryden ever wrote.

The Conquest of Granada was received with great success. Evelyn, who saw it, recorded with approval that "there were indeed very glorious scenes and perspectives" in the play. Dryden himself was obviously satisfied with the work. It was in the epilogue to *The Conquest of Granada* that he challenged comparison between the Elizabethans and the Restoration dramatists. Newly-made poet-laureate, for a short period at least he gave himself over to the enjoyment of glory. His enemies were already carping at the play, anyway. In his essay *Of Heroic Plays,* prefixed to the printed edition of the work, the poet boldly met his critics. "What can be more easy for me than to defend the character of Almanzor?" he asked. "The first image I had of him was from the Achilles of Homer; the next from Tasso's Rinaldo, who was a copy of the former; and the third from the Artaban of Monsieur Calprenède, who has imitated both." With such models at his birth, Almanzor certainly had to be blemishless.

But Almanzor, in his turn, was made the model of another paragon of virtue: of Drawcansir, the brave man of *The Rehearsal,* a play written in parody of the rhymed heroic plays, especially the plays of Dryden. This satire, the work of many wits, was in the process of concoction for many years, until finally it was produced in 1671. Under the name of Bayes, Dryden was made the butt of the play, and the actor — at the instruction of the Duke of Buckingham, one of the principal authors — imitated even his dress, voice, manner, and usual expressions. The name of Bayes stuck to the poet to the end of his life.

Amboyna, acted and printed in 1673, has the distinction of being considered Dryden's worst play. Its subject is the cruelty with which the Dutch government of the island of Amboyna treated the English prisoners in 1622. The play was written after the declaration of war against the Dutch in 1672, and its purpose was to arouse sentiments against the enemy. According to Scott, the play is "beneath criticism"; and Dryden himself told in his dedication: "This play, though it succeeded on the stage, will scarcely bear a serious perusal."

ALL FOR LOVE:

OR, THE

World well Loſt.

A

TRAGEDY,

As it is Acted at the

THEATRE-ROYAL;

And Written in Imitation of *Shakeſpeare's* Stile.

By *John Dryden*, Servant to His Majeſty.

Facile eſt verbum aliquod ardens (ut ita dicam) notare: idque reſtinctis animorum incendiis irridere. Cicero.

In the SAVOY:

Printed by *Tho. Newcomb*, for *Henry Herringman*, at the Blew Anchor in the Lower Walk of the *New-Exchange*. 1678.

FACSIMILE MADE FROM THE ORIGINAL IN THE BOSTON PUBLIC LIBRARY
IN ORIGINAL SIZE

Aureng-Zebe was the last of Dryden's rhymed heroic plays. The meaning of the name is "The ornament of the throne." Aureng-Zebe was a living prince, the last descendant of Timur, who after long internecine wars secured for himself the rule over India. But the wars of Aureng-Zebe with his brothers, especially with Morat, constitute only the background of the play. The interest of the drama centers around his love for Indamora, who was indeed a remarkable woman, since she was able to inspire violent affections also in Morat and in the old emperor, not counting Arimant, the governor of Agra. Men looked at her and were fascinated by her beauty at once. On the other hand, Aureng-Zebe inflamed the heart of Nourmahal, the wife of the emperor — his own stepmother and mother of Morat. The complications which arose from such a situation were naturally many. But at the end everything was straightened out: Aureng-Zebe and Indamora were united, Morat was killed, the old emperor mended his ways, and Nourmahal went mad.

The play is written in far more moderate language than the earlier heroic plays of Dryden. "The personages," as Johnson remarked, "are imperial, but the dialogue is often domestic, and therefore susceptible of sentiments accommodated to familiar incidents." Aureng-Zebe, though a model of warlike courage and filial piety, differed in an important respect from the altogether unique Almanzor. Besides his valor, Aureng-Zebe had also wisdom. The most beautiful meditations in the play — indeed the passage which is considered the most remarkable single passage in Dryden's poetry — issue from his mouth. Most people know the following lines:

> When I consider life, 'tis all a cheat;
> Yet, fooled with hope, men favor the deceit;
> Trust on, and think to-morrow will repay:
> To-morrow's falser than the former day;
> Lies worse; and, while it says, We shall be blest
> With some new joys, cuts off what we possesst.
> Strange cozenage! none would live past years again,
> Yet all hope pleasure in what yet remain;
> And from the dregs of life think to receive
> What the first sprightly running could not give . . .

It was in the prologue to *Aureng-Zebe* that Dryden expressed his weariness of his "long-loved mistress, Rhyme," though he thought that

> What verse can do, he has performed in this
> Which he presumes the most correct of his.

It was at this time, too, that the poet seriously considered abandoning "the Sisiphus-labor" of the stage and turning to the composition of an epic poem. "Your Lordship has been long acquainted with my design," he wrote in his dedication to Lord Mulgrave, "the subject of which you know is great, the story English, and neither too far distant from the present age, nor too near approaching it." It further appears that the poet had spoken about his project to the King and to the Duke of York. "They were then pleased both to commend the design, and to encourage it by their commands." The expected financial patronage, however, did not come forth, and Dryden asked Mulgrave to remind his Majesty of the undertaking. "As I am no successor to Homer in his wit, so neither do I desire to be in his poverty. I can make

no rhapsodies, nor go a begging at the Grecian doors, while I sing the praises of their ancestors . . ." he urged. But Mulgrave, if he took any steps at all, was no more successful than the poet himself; and so the contemplated epic poem was never written.

In the first edition of the play pages 34, 35, 38 and 39 are misprinted 32, 29, 28 and 25. For this reason booksellers often speak of "the first issue of the first edition." Mr. Dobell believes that there was only one edition and one issue in 1676, for he has found the above errors in all the first-edition copies which he has seen. He is probably right. The two copies in the Library, at least, are completely alike.

V

All For Love is Dryden's best play — and it is a masterpiece. In the preface the poet states that in his style he professed to imitate "the divine Shakespeare," and for that reason he discarded the rhyme. "Not that I condemn my former way, but that this is more proper to my present purpose," he adds with his characteristic touch of inconsistency. The play is based on Shakespeare's *Antony and Cleopatra*, but Dryden hopes that he has not copied the master servilely.

This tragedy has been analyzed by innumerable critics, first of all by Dryden. "The unities of time, place and action," he pointed out, "are more exactly observed in this play than perhaps the English theatre requires." He regretted the introduction of Octavia into Alexandria, for the compassion which she aroused for herself was apt to lessen our sympathy for Antony and Cleopatra. *All For Love* was the only play, which — he remarked years later — he "writ" for himself. And he preferred the scene between Antony and Ventidius, in the first act, to anything that he had written for the stage. Walter Scott was very partial to the play. Even so, he saw that "Antony is incomparably grander in the play of Shakespeare." "The majesty and generosity of the military hero is happily expressed by both poets," Scott thought, "but the awful ruin of grandeur, undermined by passion, and tottering to its fall, is far more striking in the Antony of Shakespeare." Yet Dryden's Antony is "throughout the piece what the author meant him to be; a victim to the omnipotence of love, or rather to the infatuation of one engrossing passion." Instead of Shakespeare's "awful Antony," Dryden's hero — in his own words — is a man "framed with a plain honest heart,"

> Which knows not to disguise its grief and weakness,
> But bears its workings outward to the world.

But the conception of Cleopatra is especially different in Dryden's play. Far from being that demonic enchantress of Shakespeare, she was a good and faithful woman, admirable in character, but unfortunately, a none too interesting individual. One may readily believe her:

> . . . Nature meant me
> A wife; a silly, harmless, household dove,
> Fond without art, and kind without deceit;
> But Fortune, that has made a mistress of me,

Has thrust me out to the wide world, unfurnished
Of falsehood to be happy.

Certainly one remains a bit sceptical over the fascination which she was able to exert over the Roman warrior. Antony's exclamation, when Ventidius urges him to leave, sounds rather hollow and unconvincing:

Go! whither? Go from all that's excellent!
Faith, honour, virtue, all good things forbid
That I should go from her, who sets my love
Above the price of Kingdoms. Give, you Gods,
Give to your boy, your Caesar,
This rattle of a globe to play withal,
This gewgaw world, and put him cheaply off:
I'll not be pleas'd with less than Cleopatra...

Of Octavia Scott justly remarks that she is "more cold and unamiable" than Shakespeare's heroine. "It happens, therefore, with Octavia, as with all other very good selfish kind of people; we think it unnecessary to feel anything for her, as she is obviously capable of taking very good care of herself."

Parallel passages from the two plays have often been quoted. Antony's description of the barge on Cydnos, in *All For Love,* has a wheedling quality, such as could have been spoken only by a lover:

Her galley down the silver Cydnos row'd,
The tackling silk, the streamers wav'd with gold;
The gentle winds were lodg'd in purple sails:
Her nymphs, like Nereids, round her couch were plac'd,
Where she, another sea-born Venus, lay . . .

and so on, like soft music the words flow. This is lovely poetry, though Scott was wrong in being "almost afraid to avow a preference of Dryden" over Shakespeare.

The Library has three first-edition copies of the play. In one of these the arrangement of the material is as follows: title-page, prologue, list of characters, epistle dedicatory, preface, text and epilogue. In the two other copies the epistle dedicatory and the preface precede the prologue and the list of characters stands immediately before the text. Now the page on which the list of characters is printed has at its bottom the catch-word "All," the first word of the title of the play. Consequently, in the first of the three copies the assembling of the material must be incorrect — or the catch-word "All" was erroneously printed on the page containing the list of characters. Mr. Wise in his bibliography of Dryden takes the latter view and states that "the error obtains in every copy of the first edition of the tragedy." The present writer, however, believes that in the copies which Mr. Wise has seen the sheets have been mistakenly gathered before the binding; the two copies in the Library show that no error was made in the printing.

The *Duke of Guise,* a political play, which Dryden wrote in collaboration with Nat Lee, stirred up great excitement. It was thought, when first produced in December 1682, that Dryden's intention was to lampoon, by comparison, the recent conspiracy of Monmouth. The Duke of Guise, as is known from French history, headed a rebellion against Henry III, or rather against

Catherine de' Medici, entering Paris, in March 1562, at the head of an army. The return of the Duke of Monmouth, banished in September 1679, had some points of similarity to the case of the Duke of Guise, though the characters and historical rôles of the two were as far apart as they could be. The play was prohibited after the first performance, whereupon the poet wrote a *Vindication* of his work. "Our intention was to make the play a parallel betwixt the Holy League plotted by the house of Guise and its adherents, with the Covenant plotted by the Rebels in the time of King Charles the First," he maintained, disclaiming any allusion to the case of Monmouth. He added that, in fact, the play was his first dramatic venture and its larger part was written back in 1661. After some time the suspicion was allayed and in 1683, as the power of the Court party increased, the play was again put on the stage. The intrinsic merit of the work is slight.

The Library has four copies of the first edition and two of the second edition of the play. The first edition contains on its last page an advertisement announcing that "a defence of the play" would appear but the publication was "deferred for some little time." This defence was the *Vindication*, which really came out in 1683, the same year as the first edition of the drama. Curiously, the advertisement about the postponement of its appearance was retained in the second edition, though this was published in 1687.

Don Sebastian — next to *All For Love* probably Dryden's finest play — was acted and printed in 1690. Two years earlier, immediately after the Revolution, Dryden was deprived of the office of poet-laureate. Having lost his meagre income, he was now doubly compelled to write. "Give me leave to say," he remarked in the preface, "that if I can please by writing, as I shall endeavor it, the town may be somewhat obliged to my misfortune for a part of their diversion." He knew that in *Don Sebastian* he had achieved something worth while. "This is not a play," he informed the reader, "that was huddled up in haste; and to shew it was not, I will own that beside the general moral of it, which is given in the four last lines, there is also another moral, couched under every one of the principal parts and characters." The last four lines which contain the general moral read:

> . . . Let Sebastian and Almeyda's fate
> This dreadful sentence to the world relate
> That unrepented crimes, of parents dead,
> Are justly punished on their children's head . . .

— a primitive enough lesson, and one that is shocking from the pen of such an enlightened sceptic as Dryden was.

The subject of the play is the tragic story of Sebastian, King of Portugal, and Almeyda, Queen of Barbary. Sebastian bears a strong resemblance to Almanzor, though he does not quite equal his titanic valor. When, captive, he is led before the Emperor of the Moors, he thus presents himself:

> . . . if I fall
> It shall be like myself; a setting sun
> Should leave a track of glory in the skies.
> Behold Sebastian, King of Portugal!

He is not afraid of death, for

> If burnt and scattered in the air, the winds,
> That strew my dust diffuse my royalty,
> And spread me o'er your clime: for where one atom
> Of mine shall light, know, there Sebastian reigns.

Almeyda, proud and high-spirited, is a fitting counterpart to Sebastian. She loves him and the two are married — only to learn, too late, that they are brother and sister. Almeyda swoons and Sebastian wants to kill himself:

> If death be but cessation of our thought,
> Then let me die, for I would think no more . . .

But he is persuaded to spare his life and become a hermit, while Almeyda retires to a cloister.

The prologue of the play pleads for tolerance toward the author:

> The British nation is too brave to show
> Ignoble vengeance on a vanquished foe.
> At least be civil to the wretch imploring;
> And lay your paws upon him, without roaring . . .

But the play itself was its own best advocate. It was received "with great applause," as Langbaine recorded. Later critics, too, have recognized its merits. As Johnson wrote, "Though it is not without sallies of frantic dignity, and more noise than meaning, yet it makes approaches to the possibilities of real life, and has some sentiments which leave a strong impression . . ." Scott was much warmer in his praise. In some respects he preferred *Don Sebastian* to *All For Love*. "Shakespeare laid aside," he asserted, "it will be perhaps difficult to point out a play containing a more animatory incident, impassioned language, and beautiful description, than *Don Sebastion.*" He particularly admired the character of Dorax, the Portuguese renegade, who finally made his peace with his King. The scene between Dorax and Don Sebastian, in the last act, undoubtedly has the elements of true, though somewhat morbid pathos.

Cleomenes was produced in 1692. It was prohibited at first, due to the fact that its chief character is an exiled monarch soliciting aid in a foreign court — which, Queen Mary thought, might remind people of the fate of the exiled James II. Through the efforts of Lord Rochester, however, the ban was revoked and the play was allowed to remain on the stage. Dryden, surely, could not easily dispense with the money which he expected from the production of the play. "Nobody can imagine," he wrote in the preface to the printed edition, "that in my declining age I write willingly. The subsistence which I had from the former government is lost; and the reward I have from the stage is so little that it is not worth my labor . . ."

Cleomenes, the Spartan hero, was the embodiment of almost every civic, military, and patriotic virtue. As such, he easily resists the snares of Cassandra, the mistress of the weak Egyptian King, Ptolemy. Like all other heroes of Dryden, he is not without a due respect for his own mighty character. Condemned to idleness at the Egyptian court, he envisages thus his approaching ruin:

> The forest shall be shaken when I sink
> And all the neighboring trees
> Shall groan, and fall beneath my vast destruction . . .

Of the Egyptians, on the other hand, whose help he solicits, he has the very worst opinion:

> When the gods moulded up the paste of man,
> Some of their dough was left upon their hands,
> For want of souls; and so they made Egyptians.
> They were intended for four feet; and when
> They come to run before our noble Spartans,
> They'll curse the gods for the two legs they owed them.

And this he said to no one else but Cassandra, who had just offered herself to him. The play turns around the mad passion and intrigues of this woman, who is ready to have Cleomenes killed, if she cannot possess him. Her wiles are foiled for a while by Cleanthes, himself an Egyptian, yet a devoted admirer of Cleomenes. But finally Cassandra succeeds — not in her love, but in her revenge. The Spartan hero is lost. He and Cleanthes — in a regular "feast of death" — kill one another.

In the preface to the play Dryden defends himself against the "foolish objection," raised against him by the sparks, for Cleomenes not accepting the favors of Cassandra. "They would not have refused a fair lady! I grant they would not; but let them grant me that they are not heroes . . ." he retorted. Nevertheless, he promised good-naturedly that his next hero would be no Spartan.

He wrote no other drama. *Cleomenes* was Dryden's last heroic play.

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First and other early editions of the plays described in this and the preceding article have been placed on view in the Treasure Room of the Library. As has been stated in the earlier article, the Library has, with one exception, a complete set of the first editions of all the plays of Dryden; more than that, it has two or three, and in one instance, four first-edition copies of most of the plays — including many variants, some of which seem to be unique. And besides the original copies, the Library has also copies of the second, third or fourth editions of almost every play.

Counting only the seventeenth-century editions, there are eighty-seven quartos of Dryden's plays in the Boston Public Library. They fill two rows of cases at the present exhibition in the Treasure Room.

Zoltán Haraszti

Ten Books

Can America stay at Home? Frank H. Simonds asks in his book of that title, and the answer is: "Obviously not, if that question suggests a return to traditional isolation." Before he reaches this conclusion, the author makes a remarkably keen analysis of the American attitude toward European affairs and, with no little cynicism, reviews the course of events from the Roosevelt imperialism to the Harding-Coolidge periods of "normalcy" and the Hoover administration. The traditional American sentiment has been isolationist, but at the same time "missionary," with a desire to impose American principles indiscriminately on European situations. "Wilson himself fell," the author writes, "because the majority of his fellow countrymen were convinced that at the Paris Peace Conference he had abandoned the American faith for European heresies." In a masterly study of the War-President, Mr. Simonds traces the course which inevitably led to war, in spite of Roosevelt's warnings for preparedness and Bryant's insistence on pacifism. But the author does credit Wilson with a historic grasp of the European problems, which he denies to Hoover who, according to him, "rejected all suggestion of American responsibility and saw peace in Europe as exclusively a question of armaments." — The call-number is 4428.503.

A stimulating, if pessimistic survey of "the rise, life and decay of the Progressive mind in America" is given by John Chamberlain under the title *Farewell to Reform* [4227.357]. Though the author's chief interest is in the political scene and the backgrounds and characters of its leading actors, he gives considerable attention also to theories and opinions. Beginning with the Populist movement in the 'nineties, one follows the agitations of Henry George and the single tax enthusiasts; of Henry Demarest Lloyd, "the father of all the muckrakers of the 1900s"; the administration of Governor Altgeld who, because he practised democracy in office, "was damned as few men have been damned"; and the turn of Debs from Populist theories to socialism. The frontier, the author writes, had been closed, and the time was past when good men could make good in pioneer enterprises. The disillusionment of Lincoln Steffens was typical when, after years of muckraking, he came to the conclusion that "'good' men are helpless in a 'bad' system." But the reform movements continued. La Follette and Theodore Roosevelt, their promises and attainments, are effectively set over against each other, to the greater glory of the Wisconsin insurgent.

Russia in Transition [9330.947 A6] by Elisha M. Friedman is "a business man's appraisal" of economic life and production in the Soviet republic under the Five-Year-Plan. From first hand observation the author reached conclusions such as these: the Bolshevist experiment in technology means that foreign machines are bought by the government from the contributions of the people, and these machines are put in the hands of unskilled workers; time is heedlessly wasted; there is no unemployment, but the standard of living has sunk to a low minimum, and the brain workers are now the proletariat; though the Plan has succeeded in producing a surplus in raw materials, it has failed to provide consumers' goods, so that the people are underfed and lack necessities . . . In this volume

of six hundred pages the author explains the methods and results of the Five-Year-Plan, showing, with the aid of numerous statistical tables, the comparison between the planned and the accomplished output in the various industries. He also sets forth the ways of production and distribution in agriculture; the wage scales and conditions of labor; transportation, foreign and domestic trade, finally the structure of the Soviet budget.

In *The Coming of South America* [4319.349], Henry Kittredge Norton gives the results of his observations of the political and economic conditions in the various countries for which the collective name of "Latin America" is no longer appropriate. For these countries are becoming more and more differentiated and national in outlook; moreover, some of them have large Indian and Negro populations which are in no way Latin. The author gives brief, lucid histories of the revolutions of 1930 and 1931: the overthrow of Siles and the Nationalists in Bolivia; of the dictators Leguia in Peru and Ibañez in Chile; of the flight of Irigoyen before General Uriburu in Argentina; and of the revolt of Vargas against the government in Brazil. Of special interest are the studies of South American trade, especially with the United States.

Whither Islam? [3497.143] is a survey of modern movements in the Moslem world, written by scholars of different countries, and edited by H. A. R. Gibb, Professor of Arabic in the University of London. There are from 240 to 250 million Moslems — more than the entire population of the two Americas — and of these 180 million live in Asia, 50 million in Africa and the rest in Europe, chiefly in the Balkans and southern Russia. Islam, Professor Gibb emphasizes, is not merely a theological system, but a whole civilization which had reached its maturity by 1100 A.D. A branch of the western religious group, which includes Judaism and Christianity, Islam in its early stages absorbed Hellenistic and Persian influences and its very theology is in debt to Aristotle. In spite of its distribution over a vast area and among different nations, it has retained an extraordinary unity. The present problem is the maintenance of this unity in the face of nationalistic tendencies and in spite of the spread of modern ideas, which are dividing the spiritual life of Islam into movements of reaction and reform.

In *The Lost Empires of the Itzaes and Mayas* [4363.259] Theodore Willard, who for some twenty-five years has been directing archaeological research in and near Yucatan, reconstructs the history and characteristics of the Maya civilization from the beginning of the Christian era to the subjugation of the country by the Spanish General Montijo in 1542. Itzamma, the founder of the splendid city Chichen-Itza, was supposed to have led the "People of the Serpent" from the east to Yucatan and to have invented the Maya hieroglyphs. The Mayas became a highly literary and artistic people, but of their literature almost nothing remains. After the Spanish conquest, Bishop Diego de Landa, a Savonarola of the New World, collected a pile of Maya books and set them afire — first, however, extracting from them important information for his "History of Things in Yucatan," one of the main sources for Maya history. The dissolution of the great Empire of Mayapan, organized in 1027 by the strange Mexican leader Kukulcan (Quetzalcoatl), was followed by internecine wars, and it was this state of disunion that made the Spanish conquest so easy.

Art and Nature Appreciation by George Howard Opdyke is a valuable book. Intended for high school and college students and the general reader, it presents the essentials of aesthetic understanding in a practical, live manner, with examples drawn freely from nature and daily life. While avoiding an academic history of art, the author has

managed to introduce in his explanations of light and shade, color, atmosphere, line, mass, texture etc., the characteristics of the old masters as well as of modern artists. In his discussions of various crafts, he lays emphasis on the often misunderstood nature of the materials themselves, as in the case of tapestries and of stained glass windows, which require designs that are different from paintings. The volume has no illustrations; instead, each chapter is followed by a selection of quotations from various works on aesthetics. — The call-number of this volume is 4086.01–108.

Feodor Chaliapin gives reminiscences of forty years of his musical life in a series of brief sketches under the title *Man and Mask* [4047.597]. A previous book of his memoirs, "Pages of my Life," which appeared in an English version in 1927, dealt mainly with the singer's childhood and life before 1905, whereas the present volume leads, through the three Russian revolutions, to his tours abroad. The reminiscences are simple, outspoken, and have almost a naive appeal. The first part is devoted mainly to Chaliapin's experiences with the opera and theatre of the old Russia. Charming glimpses are given of Rimski-Korsakow, Rachmaninoff, and of the author's first visit to Tolstoy. The second part of the book, which tells of life under the Soviet regime, is of peculiar interest in that it presents the reactions of an artist who is wholly non-political; who, as an ardent friend of Gorki's, was won over by the humanitarian aspect of socialism, but became revolted by the Bolshevist interference with individual liberty. Chaliapin's impressions of Kerensky, Lenin, Trotsky and Stalin, and his account of the theatrical people's suffering make these informal memoirs a noteworthy document.

Anyone who has read only one or two of the inimitable stories of Arthur Schnitzler knows that by his death, in October 1931, European literature lost one of its most individual artists. The keen and sympathetic study by Sol Liptzin, *Arthur Schnitzler* [4879.94], contains excellent analyses of his narratives and plays. Schnitzler, the son of a prominent Viennese physician, studied and practised medicine himself, until the success of his play "Liebelei" in 1895 determined him to concentrate on literature. But he remained the physician in his view of human problems, showing in the tragic or ironic situations which he created that conduct cannot conform to general rules, that what may be right in one case, may be wrong in another. "Schnitzler's creative work," the biographer rightly maintains, "is largely an expression of his yearning for life and his preoccupation with death."

Unpublished Letters of Samuel Taylor Coleridge [4542.82] have been edited and collected in two volumes by Earl Leslie Griggs. This is the first collection of Coleridge letters made since Ernest Hartley Coleridge, the poet's grandson, published the "Letters of Samuel Taylor Coleridge" in 1895. The present collection includes such unpublished letters as the former editor either did not know of or did not wish to include, and also a number of letters which were first printed in obscure periodicals. "The literary and philosophical value of Coleridge's letters is undeniable," Mr. Griggs writes, "but they are perhaps more interesting as documents of a human soul in its loftiest aspirations and its lowest despair . . . Like the Ancient Mariner, Coleridge had to speak or write to someone when the spell was on him." He even wrote long letters to himself. The letters, arranged in chronological order, begin with one which Coleridge wrote from college to his brother in 1791 and end with one written eleven hours before his death, on July 25, 1834. The collection covers a great variety of moods and topics, ranging from intimate accounts of household affairs to long dissertations on theology.

M. M.

Library Notes

Son of New England [2347.284] is a biography of the late James Jackson Storrow, whose death in 1926 deprived Boston of one of its most public-spirited citizens. The book, by Henry Greenleaf Pearson, is a sympathetic tribute to his memory, and gives a pleasing picture of Mr. Storrow in his home and on his farm as well as in the midst of his various public activities. In 1900 Mr. Storrow became a partner in the firm of Lee, Higginson; but throughout his life he gave much of his time and energy to the improvement of Boston. It was largely due to his persistent efforts that the project for the damming of the Charles River passed the Legislature and the river basin was created.

Elected to the school committee in 1902, Mr. Storrow made his influence felt through his promotion of trade teaching in public schools. He was especially concerned for the health of the school child. "A system of school hygiene was established," Mr. Pearson writes, "which created standards not only for Boston but, by example, for schools all over the United States." One of Mr. Storrow's most important works was the drafting of a bill to establish a juvenile court in Boston, which was accepted by the Legislature and resulted in the exemplary juvenile court presided over by Judge Harvey Baker.

In 1910 Mr. Storrow was a candidate for the office of Mayor of Boston, but was defeated on a narrow margin by Mr. Fitzgerald. Five years later, however, he was elected to the City Council where, as its president, he devoted his attention to the city budget. As the founder of the Boston City Club, organizer of the Chamber of Commerce, arbitrator in the Boston elevated railway strike of 1914, fuel administrator for New England in 1917, and in later activities, Mr. Storrow gave his work and counsel continually for the benefit of the larger life of Boston and New England.

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In a little essay on "Hobbies," Winston Churchill, lately British Chancellor of the Exchequer, makes some wise remarks:

"Broadly speaking," he writes, "human beings may be divided into three classes: those who are toiled to death, those who are worried to death, and those who are bored to death."

And further on: "It may also be said that rational, industrious, useful human beings are divided into two classes: first, those whose work is work and whose pleasure is pleasure, and secondly, those whose work and pleasure are one. Of these the former are the majority. They have their compensations . . . But Fortune's favoured children belong to the second class. Their life is a natural harmony. For them the working hours are never long enough. Each day is a holiday, and ordinary holidays when they come are grudged as enforced interruptions in an absorbing vocation."

This essay is wedged in between an entertaining biographical sketch of Moses and the author's experiments with "Painting as a Pastime," in a volume entitled *Amid these Storms* [2519.168]. The book contains chapters, both grave and gay, on Mr. Churchill's varied experiences in political and military life, including his adventures and observations in the World War.

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In a chapter "Farewell to Scotland," in his two volume biography *The Life of Andrew Carnegie* [9332.01A25], Mr. Burton J. Hendrick quotes from one of the letters which were written in the 1840s to Carnegie's mother to Dunfermline, Scotland, by her relatives who had migrated to Pennsylvania.

"The Americanians," wrote Andrew Aitken, Carnegie's uncle, "are bent upon doing everything by wholesale, nothing by halfes. Except in the sale of their liquors and drinks and fruits. Would you believe that I was charged a six-pence and on one occasion a shilling a week for the reading of a pretty large volume — and that to be a regular subscriber of an ordinary library I would require to pay seventy-five cents (half-pence) per month, $6 per year. I am now convinced that for anyone to keep a library and to give works out at a cheaper rate would pay very well and I think I will be engaged in this business in a short time . . ."

Later, when Andrew Carnegie was a telegrapher in Allegheny (now part of Pittsburg), he profited from the generosity of a Colonel Anderson who allowed poor boys to borrow books from his own library.

"Colonel Anderson," Carnegie said in a speech at Grangemouth, Scotland, in 1887, "opened to me the intellectual wealth of the world. I became fond of reading. I revelled week after week in the books. My toil was light, for I got up at six o'clock in the morning, contented to work until six in the evening if there was then a book for me to read. Can you wonder that I have thought that when I have made wealth, the noblest use to which that wealth can be placed is to imitate Colonel Anderson and establish free libraries?"

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On the 300th anniversary of the birth of the great, yet popularly little known Dutch bacteriologist Leeuwenhoek, a handsome quarto volume has appeared, *Antony van Leeuwenhoek and his "Little Animals."* Clifford Dobell, the editor of the book, has taken infinite pains to search for all the extant records of Leeuwenhoek's work. Of the Dutch scientist (1632–1726), who was a shopkeeper in Delft, Mr. Dobell writes:

"His inquisitiveness was insatiable, and his discovery of the Protozoa and the Bacteria was merely an incident in a life crowded with discoveries — real and imaginary. For example, Leeuwenhoek's observations on insects, rotifers, and a host of other 'animalcules' are equally remarkable; his researches on blood-corpuscles and the capillary circulation are already classic; his comparative studies of spermatozoa now stand as a landmark in the history of biology . . . while his other investigations in anatomy, histology, physiology, embryology, zoology, botany, chemistry, crystallography, and physics, only await editors for their proper appreciation."

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Among the forty-nine brief articles by Van Wyck Brooks brought together in *Sketches in Criticism* [2396.500] one is on reading. The critic believes that "those strange neuroses that beset American youth are in some degree due, if not to the lack of reading, at least to a mistaken attitude to reading."

"How can one doubt this," the author asks," when, on the one hand, we consider the vast range of interests in which the mind can lose itself, and by losing itself find itself, the histories to be written, the explorations to be made in a hundred fields, the materials for which are to be found in books, and, on the other, a whole generation caught in the snares of introspection and a morbid indolence, while, at the same time, it wishes to write?"

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The Carrier Language [*4361.202] by A. G. Morice forms two large volumes in an international series of linguistic monographs published by the journal "Anthropos." Father Morice, a Canadian missionary, spent twenty-two years among the Carrier Indians of British Columbia, studying their ways and language; the present work, following a long list of ethnological and philologi-

cal studies, is a comprehensive grammar and dictionary combined.

The Carriers, according to the author's introductory account, are the chief Indian tribes of the northern interior of British Columbia; they belong to the great Déné family and are blood relatives of the Navahoes and Apaches. The name Arêlnê (Carriers) was given them by a neighboring tribe and refers to an extraordinary custom which required widows to gather the bones of their deceased husbands from the funeral pyre and *carry* them in a satchel for the two or three years during which they were in bondage to their late husband's relatives. The tribe which, as Father Morice believes, was probably ten times more numerous before its contact with white peoples, had only 970 members in 1905.

The Carrier language contains millions of words and more than fifty different species of verbs. In his grammar-dictionary the author gives information about the technology, economic conditions, customs and mythology of the Carriers as these are illustrated by linguistic forms.

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A History of early American Magazines [6197.158] by Lyon N. Richardson is a detailed study of Colonial periodicals, other than newspapers, which appeared between 1741, the year when the first two magazines were printed and 1789, when Washington was elected President. The subject matter of the early magazines was varied, including religious controversies, education, attacks on slavery, agriculture, commerce, and science. In the literary field the essay was a favorite form; the fiction, modelled on the style of Richardson and his followers, was mainly reprinted from British magazines. Poetry was abundant, and one is surprised to read that light verse was especially popular in Boston during the middle decades of the century.

Naturally, the publishing activities of New England, and especially of Boston, play a prominent part in this history. "The Boston Weekly Magazine," printed in 1743, was intended to be "a Piece of valuable Furniture in the Library of a Gentleman," but it survived no more than three issues. More successful was "The American Magazine and Historical Chronicle," first published in September 1743, which lasted for three years and four months. Its editor was Jeremy Gridley, attorney-general of Massachusetts, known for his support of British policies. The material of the magazine was chiefly reprinted from British sources.

Boston was drawn into the religious controversy aroused by the "Great Awakening," the revivalist movement which was opposed by the conservative majority of the Boston clergy. "The Christian History" (1743–45) was the organ of the militant sympathisers with the revival, and it was published by Thomas Prince, Jr., the son of the clergyman Thomas Prince (1687–1758), who was one of the chief contributors.

Other early Boston magazines were "The New England Magazine of Knowledge and Pleasure" (1758–59) published by Benjamin Mecom, nephew of Benjamin Franklin; and "The Censor" (1771–72), published by Ezekiel Russell for Tory sympathisers. But the most important publication was the "Boston Magazine" (1783–86). The first publishers of this periodical were John Norman and Joseph White, who were advised by an editorial board of prominent Bostonians. This board served until 1784, when the magazine was sold out to Edmund Freeman and Thomas Greenlief. Striking features of "The Boston Magazine" were its essays by various literary groups at Harvard.

A short-lived competitor was "The Gentleman and Lady's Town and Country Magazine," published during 1784. "The American Monitor: or, the Republican Magazine" in 1785 gave reports of commercial affairs "of every Trading Town throughout the United States in general, but of Boston and other Sea-Port Towns in particular."

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A Selected List of
Books Recently Added to the Library

THE SYMBOL = FOLLOWING A TITLE INDICATES THAT THE WORK IS A GIFT TO THE LIBRARY.

Agriculture. Gardening

Coutts, John. Everyday gardening. London. Ward, Lock. [1931.] 448 pp. 3999.543

Edmonds, James Lloyd, *and others.* Producing farm livestock. Wiley. 1932. xiii, 439 pp. Plates. 7998.165

Graves, Henry Solon, and Cedric Hay **Guise.** Forest education. Yale. 1932. xvii, 421 pp. 5846.75

"Based on a study of forest education conducted under the auspices of the Society of American Foresters."

Siems, H. B. For better lawns and gardens. A practical guide for home gardeners. Chicago. Swift. [1931.] 58 pp. = 3999.541

Amusements. Sports

Barclay, Edgar N. Big game shooting records. London. Witherby. [1932.] 288 pp. Plates. 4003.250

Contains biographical notes and anecdotes of the prominent big game hunters of ancient and modern times.

Bernard, J. Fly-dressing. Scribner. [1932.] 199 pp. Illus. 4008.530

Bridge Headquarters, Inc. The new standardized official system of contract bridge. Winston. [1932.] 313 pp. 4009B.91R

Chalmers, Patrick Reginald. Gun-dogs. Eyre & Spottiswoode. 1931. x, 99 pp. *6001.146

Coffin, George Sturgis. Endplays at bridge explained. Boston. Bruce Humphries. [1932.] 96 pp. Illus. 4009B.124

Judy, Will. Training the dog. 3d edition, revised and enlarged. Chicago. Judy Pub. Co. 1932. 121 pp. Illus. 6009B.241

Knebworth, *Viscount.* Boxing. A guide to modern methods. London. Seeley, Service. 1931. 287 pp. Plates. 4008.496

Lucas, E. V., *and others.* The genius of the hearth. A book of cats and kittens. MacVeagh. 1932. vii, 82 pp. 6009B.301

Chapters by E. V. Lucas, Oliver Herford, Agnes Repplier, and others. — Illustrated with remarkable photographs of cats.

Lucas, Jocelyn. Hunt and working terriers. Chapman & Hall. 1931. xvi, 367 pp. 6009B.243

Lyon, M. D. Cricket. Eyre & Spottiswoode. [1932.] 197 pp. Plates. 4009A.474

Sims, P. Hal. Money contract. Simon & Schuster. 1932. xx, 249 pp. 4009B.122

Refers to playing contract bridge for money.

Whist Club, The, New York. International bridge laws. Winston. 1932. 54 pp. 4009B.120

In Bates Hall

Annuals

Clark, Edward E., *publisher.* Clark's Boston blue book for 1933. Boston. Sampson Murdock Co. 640 pp. B.H. Centre Desk

Harvard University. Catalogue. November, 1932. Harvard. 1079 pp. B.H. Cust. Desk

New Hampshire register for 1932. Chester, Vt. National Survey. 452 pp. B.H.641.43

Stanley Gibbons, Ltd., *publishers.* Priced catalogue of stamps of the British Empire. (1933.) London. 1453 pp. B.H. Cage

United States, Census Bureau. Official register of the United States. 1932. Washington. Gov. Printing Office. 199 pp. B.H.533.2A

United States, 72nd Congress. Official Congressional directory. Second edition. corrected to Jan. 15, 1932. Washington. Gov. Printing Office. 697 pp. B.H.533.1

Reference Books

Massachusetts Historical Society. Proceedings. October, 1930—June, 1932. Volume LXIV. Mass. Historical Soc'y. 1932. 570 pp. B.H.352.1

Meyers Lexikon. Volume 14. Leipzig. 1340 cols. B.H.581.1

Engler-Laibach. Ergänzungen.

Pellizzi, Camillo. Le lettere Italiane del nostro sceulo. 1929. Milano. 534 pp. B.H.680.16

Bibliography. Libraries

Apperson, G. L. A Jane Austen dictionary. Palmer. [1932.] x, 151 pp. *6579.180

Caillevet, *Madame* Arman de, and *Madame* Gaston de **Caillavet.** Livres, manuscrits, dessins provenant des bibliothèques de Madame Arman de Caillavet et de Madame Gaston de Caillavet. Manuscrits et lettres d'Anatole France. Paris. 1932. 129 pp. Facsimiles. = *6142.133

Preface by Charles Maurras. Comments on some manuscripts of Anatole France by André Maurois.

Cowley, John D. A bibliography of abridgments, digests, dictionaries and indexes of English law to the year 1800. Quaritch. 1932. xcv, 187 pp. *7041.45

Cowley, William Harold. The personnel bibliographical index. Ohio State Univ. 1932. v, 433 pp. *2176.180
On student personnel administration.

Fabes, Gilbert H. John Galsworthy; his first editions: points and values. London. [1932.] xxiv, 64 pp. *A3240A.1

Fullerton, B. M. Selected bibliography of American literature 1775–1900. Payson. 1932. xii, 327 pp. *2154.347
"A brief estimate of the more important American authors and a description of their representative works." Introduction by Carl Van Doren.

Greene, Evarts Boutell, and Richard Brandon Morris. A guide to the principal sources for early American history (1600–1800) in the City of New York. Columbia. 1929. xxv, 357 pp. *2154.343

Gregg, Russell Taafe, and Thomas Tristam Hamilton, *Jr.* Annotated bibliography of graduate theses in education at the University of Illinois. Univ. of Illinois. 1931. 89 pp. *4496.363.28.No.40

Hanna, Phil Townsend. Libros californianos or five feet of California books. Los Angeles. Zeitlin. 1932. 74 pp. *2154.339

Ker, Annita Melville. A survey of Mexican scientific periodicals. [Baltimore. Md. 1931.] xv, 105 pp. Portraits. = *2177.90
Notes on Mexican historical periodicals are appended.

Keynes, Geoffrey. Bibliography of William Hazlitt. Nonesuch. 1931. xix, 135 pp. *2172.404

Lambeth Library, London. A descriptive catalogue of the manuscripts in the Library of Lambeth Palace. Part 1–3. Cambridge Univ. 1930–32. *2182.138

Library of Congress. Calendar of Spanish manuscripts concerning Peru. 1531–1651. Washington. 1932. x, 336 pp. = *6201.275
Compiled by Stella R. Clemence.

Paz, Julián. Catálogo de documentos españoles existentes en el archivo del Ministerio de negocios extranjeros de París. Madrid. 1932. 400 pp. *6168.76

Phelps, Edith May, *compiler.* Debate index. Wilson. 1932. 144 pp. *5598.319.8.No.5
A revision and enlargement of the subject index to debate material formerly included in the Debaters' Manual. Includes bibliographies.

Biography

Single

Ballard, C. *Brig.-General.* Smith-Dorrien. Constable. 1931. xv, 345 pp. 6527.163
On Smith-Dorrien's military service from the Zulu War to 1930.

Beals, Carleton. Porfirio Diaz, dictator of Mexico. Lippincott. 1932. 463 pp. 4316.200

Billy, André. Diderot. Paris. 1932. iii, 616 pp. 2674.238

De Villamil, Richard. Newton: the man. Knox. 1931. vi, 111 pp. 6549A.183
Includes a catalogue of the library of Dr. James Musgrave, and a list of Newton's books purchased by Mr. John Huggins. — Foreword by Albert Einstein.

Fletcher, Ifan Kyrle. Ronald Firbank. Brentano's. 1932. 150 pp. 2446.218
A memoir of the English novelist and dramatist (1886–1926). Includes reminiscences by Lord Berners, V. B. Holland, Augustus John, and Osbert Sitwell.

Gandhi, *Mahatma.* Vie de M.-K. Gandhi écrite par lui-même. Paris. 1931. xlvii, 411 pp. 3047.525
Translated from English. Preface by Romain Rolland.

Gilfond, Duff. The rise of Saint Calvin. Merry sidelights on the career of Mr. Coolidge. Vanguard. 1932. ix, 294 pp. 4348.308

Greig, J. Y. T. David Hume. London. Cape. [1931.] 436 pp. Portraits. 2546.267

Gwynn, Denis. Pius XI. London. Holme Press. 1932. 195 pp. 3559.191

Jillson, Willard Rouse. Lincoln back home. Lexington, Ky. The Transylvania Press. 1932. x, 166 pp. *"20th".50.525.299
Two episodes in the career of Lincoln mirrored in the daily Kentucky press, 1860–1865.

Kauffman, Earle. Trees of Washington; the man — the city. Washington, D. C. Outdoor Press. 1932. (6), 90 pp. 2345.293

Lafourcade, Georges. Swinburne. A literary biography. Bell. 1932. xiv, 314 pp. Illus. 2559A.393

La Gorce, Pierre F. G. de. Louis-Philippe. (1830–1848.) Paris. [1931.] (5), 421 pp. 4627.47

Leaf, Walter, *1852–1927.* Some chapters of autobiography. Murray. [1932.] x, 338 pp. Portraits. 4549A.296
Walter Leaf was an English financier and a classical scholar. Included are memoirs by Charlotte M. Leaf, Sir Montagu Turner, and Cyril Bailey.

Lewis, Lloyd. Sherman, fighting prophet. Harcourt, Brace. [1932.] xii, 690 pp. 2344.235

Looker, Earle. Colonel Roosevelt, private citizen. Revell. [1932.] 222 pp. 4346.431
By the author of "The White House Gang."

MacCroben, G. Dante in the Casentino. Florence. [1931.] 70 pp. Plates. 2799A.85

Mallet, *Sir* Charles Edward. Lord Cave: a memoir. Murray. [1931.] x, 333 pp. Portraits. 2519.182
Relates largely to political affairs. The introductory chapter is by Countess Cave of Richmond.

Oman, Carola. The Empress. Holt. [1932.] 54-338
A story of the Empress Matilda and the reigns of Henry I. and Stephen.

Raymond, Dora Neill. Oliver's secretary; John Milton in an era of revolt. New York. Minton, Balch. 1932. xiv, 314 pp. Portraits. 4525.35
Covers political affairs from 1625 to 1674.

Rhydderch, David. Jane Austen, her life and art. Cape. [1932.] 252 pp. 2556.184
Introduction by Leonard Huxley.

Sandburg, Carl. Mary Lincoln, wife and widow. Harcourt, Brace. [1932.] xii, 357 pp. Portraits. 4349R.420
Includes letters of Mary Lincoln and documents edited by Paul M. Angle.

Schlumberger, Jean. Saint-Saturnin. Paris. [1930.] 431 pp. 3559A.95

Tibble, J. W., and Anne **Tibble.** John Clare. A life. Oxford. 1923. 468 pp. 4549A.292

Troud, Jérome. Charles Ier, empereur d'Autriche, roi de Hongrie. Paris. [1931.] viii, 244 pp. Portraits. 2829A.146

Wahl, Hans, and Anton **Kippenberg,** *editors.* Goethe und seine Welt. Leipzig. 1932. (5), 306 pp. Plates. *2872.20
A collection of pictures illustrating Goethe's life and environment.

White, Laura Amanda. Robert Barnwell Rhett: father of secession. Century. [1931.] ix, 264 pp. 4329A.233

Wilcken, Ulrich. Alexander the Great. Chatto & Windus. 1932. 337 pp. 5075.46

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Anon. Illustrious men of the United States. Boston. Buffum. 1856. 96 pp. **H.99D.102

Collins, Frederick Lewis. Glamorous sinners. Long & Smith. 1932. 269 pp. *2344.288
The story of Stanford White, Harry Thaw and Evelyn Nesbit Thaw.

Gray, W. Forbes. Scott in sunshine and shadow; the tribute of his friends. Methuen. [1931.] xv, 312 pp. Portraits. 4548.262
"This is a book about Sir Walter Scott's friends rather than about Sir Walter himself."

Gurman, Joseph, and Myron **Slager.** Radio round-ups. Intimate glimpses of the radio stars. Lothrop, Lee & Shepard. [1932.] 109 pp. Portraits. 6257.680

Junius Alter, *pseud.* Nationalisten. Deutschlands nationales Führertum der Nachkriegszeit. Leipzig. 1932. 217 pp. 2819.82
Contents. — Wolfgang Kapp. — Albrecht von Graefe. — Graf Ernst zu Reventlow. — Franz Seldte. — Adolf Hitler. — Alfred Hugenberg. — Graf Rüdiger v.d. Goltz. — Erich Ludendorff. — Etc.

Massingham, H. J., and Hugh **Massingham,** *compilers.* The great Victorians. Doubleday, Doran. 1932. xxi, 507 pp. 4557.275

Rascoe, Burton. Titans of literature from Homer to the present. Putnam. [1932.] xiii, 496 pp. Portraits. 2255.115

Somerville, Edith A. Œ. and Martin **Ross,** *pseud., 1865–1915.* An incorruptible Irishman. [London.] Nicholson & Watson. 1932. xi, 265 pp. Portraits. 2448.97
An account of Chief Justice Charles Kendal Bushe, and of his wife, Nancy Crampton, and their times, 1767–1843.

Memoirs. Letters

Aleksandr, M., *Grand Duke.* Twilight of royalty. Long & Smith. 1932. xii, 224 pp. Plates. 2245.88

Anson, *Lady.* Book; discreet memoirs. Blackshaw. 1932. 379 pp. Portraits. 2446.222
Contains reminiscences of celebrities and travel.

Bianchi, Martha G. Dickinson. Emily Dickinson face to face: unpublished letters with notes and reminiscences by her niece. Houghton Mifflin. 1932. xxii, 291 pp. 2346.164

Boleslavski, Richard, and Helen **Woodward.** Lances down; between two fires in Moscow. Bobbs-Merrill. [1932.] 333 pp. *3069.965
An autobiographical account of the October Revolution.

Buchanan, Meriel. The dissolution of an empire. Murray. [1932.] xv, 312 pp. Portraits. 3069.997
Memoirs by the daughter of Sir George Buchanan, British Ambassador to Russia from 1910 through the beginning of the Bolshevik revolution.

Coleridge, Samuel Taylor, *1772–1834.* Unpublished letters of Samuel Taylor Coleridge, including certain letters republished from original sources. Constable. 1932. 2 v. 4542.82
Edited by Earl Leslie Griggs.

Constable, John, *1776–1837.* The letters of John Constable, to C. R. Leslie, 1826–1837. Constable. 1931. xxxv, 173 pp. Portraits. 8061.07–103

Dickens, Charles, *1812–1870.* Letters of Charles Dickens to the Baroness Burdett-Coutts. Murray. [1931.] 205 pp. 2445.86
Edited by Charles C. Osborne with a biographical introduction.

Gaskell, Elizabeth C., *1810–1865.* Letters of Mrs. Gaskell and Charles Eliot Norton, 1855–1865. Oxford. 1932. 131 pp. 2446.220

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"In the which he set forth an English mayde's voyage to the Province of Maine and what did befall her thereafter."
Nine letters, dated 1642–1655 at Black Point.

Lowell, James Russell, *1819–1891.* New letters. Edited by M. A. De Wolfe Howe. Harper. 1932. xvii, 364 pp. 4348.333

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MacLean, John, *1799–1890.* John McLean's Notes of a twenty-five years' service in the Hudson's Bay Territory. Toronto. 1932. xxxvi, 402 pp. *4314.371

Marling, *Colonel Sir* Percival. Rifleman and hussar. Murray. [1931.] 412 pp. 6527.165
A diary of the experiences of a regimental officer from the First Boer War to 1931.

Maxwell, *Sir* Herbert E. Evening memories. London. Maclehose. [1932.] xiii, 366 pp. Portraits. 2449.94
Contains reminiscences of celebrities and political affairs in Great Britain.

Seneca, Lucius Annaeus. Seneca's Letters to Lucilius. Translated by E. Phillips Barker. Clarendon. 1932. 2 v. 2919A.63

Sharp, William Graves, *1859–1922.* The war memoirs of William Graves Sharp, American Ambassador to France, 1914–1919. Constable. 1931. 431 pp. 2305F.62

Synge, Samuel. Letters to my daughter. Memories of John Millington Synge. Dublin. Talbot Press. [1932.] 287 pp. Portraits. 2549.276

Times, The, *London.* Fifty years; memories and contrasts. Butterworth. [1932.] 223 pp. Plates. 2466.282

A composite picture of the period 1882–1932. By 27 contributors to The Times.

Tweedie, Ethel B. Me and mine. Hutchinson. [1932.] 16, 300 pp. 2446.196

Contains reminiscences of celebrities, travel, and social work in the World War.

In Braille Type for the Blind

Bloom, Sol. 1732–1932. Washington the business man. Washington. 1932. 2 v. *7190.25.12

Printed in Revised Braille, Grade one and a half.

George Washington Bicentennial Commission. Washington the military man. Washington. 1932. 93 pp. = *7190.25.10

Printed in Revised Braille, Grade one and a half.

Howard, John Tasker. The music of George Washington's time. Washington. 1931. 2 v. = 7114.55

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Matteson, David Maydole. 1732–1932. Washington and the constitution. Washington. 1932. 83 pp. = *7190.25.7

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Perkins Institution and Massachusetts School for the Blind. The centennial exercises. 1832–1932. Watertown, Mass. 1932. (14) pp. = 7117.62

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Hainfeld, Charles F. Secretarial practice. Chicago. Lyons & Carnahan. [1932.] vii, 369 pp. Plates. 3939.451

Kirk, John George, and George E. **Mumford.** Graded letters. Dictation for modern business. Winston. [1932.] 5659.248

Contents. — 1. Gregg edition.

Stacy, Florence E. Chandler shorthand revised. Boston. The Chandler School. 1931. xxii, 168 pp. 6149.336S

In Business Branch

These books are to be obtained at the Business Branch, 20 City Hall Ave.

Armstrong, Barbara Nachtrieb. Insuring the essentials; minimum wage plus social insurance — a living wage program. Macmillan. 1932. 717 pp. NBS

Blaisdell, Thomas C., *Jr.* The Federal Trade Commission: an experiment in the control of business. Columbia. 1932. 323 pp. NBS

Boucke, Oswald Fred. Laissez faire and after. Crowell. 1932. 342 pp. NBS

A critical, historical estimate of our economic régime, with brief consideration of national planning and of pending legislative reforms.

Brandeis, Louis D. Other people's money and how the bankers use it; new edition. Stokes. 1932. 223 pp. NBS

This new edition of Justice Brandeis's book carries a 44-page foreword in which Norman Hapgood comments on some of the human and business philosophy of Mr. Brandeis.

Ceramic trade directory of the White Ware industries, 1932–33. 3rd edition. Newark, New Jersey. Ceramics Pub. Co. 1932. 176 pp. **Ref

Chemical engineering catalog, 1932. New York. Chemical Catalog Co. [1932.] 847 pp. **Ref.

Curtis, C. Ralph. Mechanised accountancy, being a review of the latest methods of mechanical book-keeping together with a survey of the machines used. Lippincott. 1932. 143 pp. Illus. HF5679.C98

Dobbert, Gerhard, *editor.* Red economics, by Walter Duranty, W. H. Chamberlin [and others]. Houghton Mifflin. 1932. 327 pp. HC335.D64

Exporters' encyclopaedia, 1933, containing full and authentic information relative to shipments for every country in the world. New York. Thomas Ashwell. 1932. 1735 pp. **Ref.

Frederick, J. George. Readings in economic planning. New York. Business Bourse. 1932. 359 pp. NBS

Friedman, Elisha M. Russia in transition; a business man's appraisal. Viking. 1932. 611 pp. HC335.F91

A clear and logical presentation of reliable facts.

Handbook of American museums; with an appended list of museums in Canada and Newfoundland. Washington, D. C., Am. Ass'n of Museums. 1932. 779 pp. **Ref.

Hawtrey, R. G. The art of central banking. Longmans, Green. 1932. 464 pp. HG1811.B39

Hinshaw, David. Stop, look and listen; railroad transportation in the United States, by David Hinshaw in collaboration with W. Espey Albig. Doubleday, Doran. 1932. 293 pp. HE2741.H66

Kempster, John W. Banking, credit, and the crisis. London General Press. [1932.] 386 pp. Illus. NBS

Lawrence, Nancy M., *and others.* Correlated studies in stenography; the correlation of business correspondence, English, office practice and shorthand. Gregg Pub. Co. [1932.] 261 pp. Z56.L42

Lohr, Lenox R. Magazine publishing. Baltimore. Williams & Wilkins. 1932. 328 pp. PN4832.L83

Magoun, Frederick Alexander. Problems in human engineering. Macmillan. 1932. 535 pp. NBS

Fifty problems are discussed in this book. Following each problem is a group of solutions offered by members of the class.

Modern hospital year book: the hospital reference book; 12th edition, 1932. Chicago. Modern Hospital Pub. Co. 1932. 707 pp. **Ref.

National Industrial Conference Board. Shorter work periods in industry. New York. National Industrial Conference Board. 1932. 56 pp. NBS

New Zealand official year-book, 1932. Wellington, N. Z. 1931. 858 pp. **Ref.

Norton, Thomas L. Trade-union policies in the Massachusetts shoe industry, 1919–1929. Columbia. 1932. 377 pp. NBS

Nugent's directory; a complete list of manufacturers of apparel for women — misses — juniors, children and infants, spring, 1932. New York. Textile Pub. Co. 1932. 504 pp. **Ref.

O'Neill, Neville, *editor.* The advertising agency looks at radio. Appleton. 1932. 232 pp. HF6143.058

Ostrolenk, Bernhard, and Adrian M. **Massie.** How banks buy bonds; the theory and practice of bond portfolio management. Harper. 1932. 203 pp. NBS

Page, Victor W. Prevention of automobile accidents; safe driving assured . . . New York. Henley. 1932. 172 pp. Illus. NBS

Pierce, Lyman L. How to raise money. Harper. 1932. 295 pp. HV41.P61

Pitkin, Walter B. Life begins at forty. McGraw-Hill. 1932. 175 pp. NBS

Simonds, Frank H. Can America stay at home? Harper. 1932. 377 pp. NBS

Sinclair, Huntley MacDonald. The principles of international trade. Macmillan. 1932. 482 pp. NBS

Standard advertising register. Agency list of the Standard Register including United States daily newspapers and their representatives, December, 1932. Vol. 48. New York. National Register Pub. Co. 507 pp. **Ref.

Stock exchanges, London and provincial, ten year record of prices and dividends (showing relative prices where par values have been altered) 1922–1931. Mathieson. 1932. 590 pp. **Ref.

Swinnerton, Frank. Authors and the book trade, with notes by Frederic Melcher. Knopf. 1932. 146 pp. NBS

Tractor and implement blue book, 1932. St. Louis. Midland Pub. Co. [1932.] 247 pp. **Ref.

Viteles, Morris S. Industrial psychology. Norton. 1932. 652 pp. HF5549.V83

Wallace, William Kay. Our obsolete constitution. Day. 1932. 226 pp. NBS

Mr. Wallace traces briefly the history of the Constitution, and more in detail the successive amendments of recent years.

Warburton, Clark. The economic results of prohibition. Columbia. 1932. 273 pp. NBS

Winkleman, Barnie F. Ten years of Wall Street. Philadelphia. Winston. 1932. 381 pp. NBS

Explains the operations of the Stock Exchange in the decade preceding 1929.

Children's Books

Baker, Olaf. Buffalo Barty. Dodd, Mead. [1932.] Plates. Z.F.67b4

Much information about the buffaloes is woven into this story of adventure among the Blackfeet Indians.

Birney, Hoffman. Kudlu, the Eskimo Boy. Penn. [1932.] Plates. Z.F.102b1

Brann, Esther. Yann and his island. Macmillan. 1932. Z.F.87b4

The island where Yann was caught in the fog lies off the Breton coast.

Burglon, Nora. Children of the soil. A story of Scandinavia. Doubleday, Doran. 1932. Illus. Z.F.104b1

Tells how a brother and sister had the help of an elf man in acquiring a real farm.

Coatsworth, Elizabeth. Cricket and the Emperor's son. Macmillan. 1932. Z.F.53c5

By the help of magic tales from China and Japan young Cricket saves the life of the prince.

Cole, Walter. ABC book of people. Minton Balch. [1932.] Colored plates. Z.10a19.1

A picture book of various peoples in characteristic dress and background.

Dalgliesh, Alice. Relief's rocker. Macmillan. 1932. Z.F.55d3

Dolls and kittens and other things that little girls like have a place in these new stories of Sandy Cove.

Deming, Therese Osterheld. Red people of the wooded country. A story of Indian life. Edited by Milo B. Hillegas. Chicago. Whitman. [1932.] 191 pp. Z.20g6.6

An easy reading book telling about the play and work of two Indian boys.

Eaton, Jeanette. Young Lafayette. Houghton Mifflin. 1932. (9), 253 pp. Z.30b2L9

A story biography of Lafayette's early life in France and his share in the American Revolution.

Finta, Alexander, and Jeanette **Eaton.** Herdboy of Hungary. Harper. 1933. Z.F.42f1

For love of his fierce tall horse Mocskos, the boy ventured many daring acts.

Fuller, J. F. C., *Major-General.* General Grant: a biography for young Americans. Dodd, Mead. 1932. xiii, 309 pp. Z.30b2g9

Grey, Katherine. Rolling wheels. Little, Brown. 1932. Plates. Z.F.40g1

A story of a journey by prairie schooner from Indiana to California in 1845 and 1846.

Hartman, Gertrude. These United States and how they came to be. Macmillan. 1932. vi, 335 pp. Plates. Z.20a105.1

Hosford, Dorothy G. Sons of the Volsungs. Adapted from Sigurd the Volsung by William Morris. Macmillan. 1932. x, 168 pp. Plates. Z.40h264.1

Jordan, Charlotte Brewster. Discovering Christopher Columbus. Macmillan. 1932. xvi, 201 pp. Illus. Z.10h6.39

Travels of an American boy in Spain.

Lane, Bertha Palmer. Tower legends, retold. Boston. Beacon Press. 1932. xi, 142 pp. Plates. = Z.40h263.1

Illustrations by Rosamond Lane Lord.

Metzger, Berta. Tales told in Korea. New York. Stokes. xvi, 247 pp. Z.40h261.1

Muller, Charles G. How they carried the goods: from the creaking sleds of Pharaoh to the swift airplanes of to-day. Sears. 1932. 318 pp. Plates. Z.50c97.1

Parton, Ethel. The mule of the Parthenon, and other new stories of ancient Greece. Doubleday, Doran. 1932. Z.F.51p2

Petersham, Maud, and Miska Petersham. Auntie and Celia Jane and Miki. Doubleday, Doran. 1932. Z.F.55p1

Roosevelt, Eleanor. When you grow up to vote. Houghton Mifflin. 1932. (10), 64 pp. Plates. Z.20k24.1

Gives elementary instructions on government and its officials in the United States.

Ross, M. I. Back of time. Harper. 1932. Plates. Z.F.48r1

A story of adventure in the deserts of Australia. Illustrations by Kurt Wiese.

Seton, Ernest Thompson, *editor*. Famous animal stories. Animal myths, fables, fairy tales, stories of real animals. Brentano's. [1932.] ZF..12t3

Singmaster, Elsie. The young Ravenels. Houghton, Mifflin. 1932. Z.F.14s12

A family of boys and girls have lively experiences while their mother is away.

Smith, Charles Frederick. Games and game leadership. Dodd, Mead. 1932. viii, 658 pp. Illus. Music. Z.70a38.1

Smith, Susan. The Christmas tree in the woods. Minton, Balch. [1932.] = Z.F.93s1

About an outdoor celebration of Christmas in Maine.

Wiese, Kurt. The parrot dealer. Coward-McCann. [1932.] Z.F.13w2

Adventures in search of animals in the jungles and forests of Brazil.

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More Books

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Dryden's Adaptations and Operas

I

THE Restoration dramatists depended to a very large degree on the works of others — on the plays of the Elizabethans as well as on the plays and novels of French, Spanish, Italian and classic writers. If only half of the play was a translation from one of the works of Molière, Corneille, Calderon or Mlle. Scudéry, it passed for something conspicuously original. In this respect the plays of Dryden are by no means exceptions. "Mr. Bayes," the poet-laureate, was more often accused of plagiarism than any of his contemporaries.

But Dryden was entirely honest in his proceedings. His integrity as an artist always made him acknowledge the sources of his plays, often pointing out in scene after scene what was his own invention and what was derived from others. Politically a perfect time-server, he was also a compromiser in literary politics; but when confronted with the fundamental problems of his art, he never stooped to meanness. Hence those accents of pride and self-confidence which strike — in a touchingly genuine tone — through the thick layers of flattery and self-humiliation in his addresses to his patrons. Moreover, practical wisdom alone would have required him to be frank regarding the ingredients of his works. Had he not been so, his critics would have been only too obliging to furnish the public with the necessary information.

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It is difficult, for this reason, to separate among the Restoration dramas the original pieces from the adaptations. Yet there is a dividing line somewhere. The standard of measurement, however, is not merely quantitative; it is also, and perhaps first of all, qualitative. There may be as many lines transcribed in *All For Love* from *Antony and Cleopatra* as there are lines in Dryden's *Troilus and Cressida* taken over from Shakespeare's work of the same title; the plot in the former play may show even a closer resemblance to that of the original — and yet Dryden's *All For Love* is regarded as a new work, whereas his *Troilus and Cressida* is only an adaptation, or, as some think, a travesty.

We judge severely the Restoration adaptations, especially those of the plays of Shakespeare. But the Restoration dramatists knew more than one reason for the rehandling of the works of their great predecessors. They thought that the Elizabethans' language needed "refinement" and that the construction of their plays had to be simplified in accordance with the classic requirements of unity of action, time, and place. Given to a love of extremes, the Restoration playwrights wanted to make the heroic more heroic still and the comical more ridiculous. Exploiting the romantic possibilities of their subjects to the full, they created a spurious world of their own. This naturally demanded a refashioning of the characters of Shakespeare and of the other Elizabethan dramatists.

Of the three adaptations associated with Dryden's name only *Troilus and Cressida* was solely his. In the adaptation of *The Tempest* Davenant, and in that of *Oedipus* Lee, was the chief collaborator. But Dryden's hand may be felt also in these two plays. Even in the absence of external evidences, his smooth verses can be readily distinguished from the uncouth, prosaic lines of Davenant, and his worst exaggerations sound like sobriety itself compared with Lee's ranting.

The Tempest, or The Enchanted Island was first produced in November 1667. Pepys was present at the performance and thought that the play had "no great wit, but yet [was] good, above ordinary plays." During the next two months he saw the play again seven times and liked it more and more. "It is very pleasant, and full of so good variety that I cannot be more pleased almost in a comedy," he confided to his diary. Only the seaman's part bored him, but later he learned to like even this portion. Present-day critics are much less enthusiastic about this "perversion" of Shakespeare's play than was the good Pepys. The best they can say about it is that Dryden's share in it was very small. Dryden himself states that the introduction of the new characters — such as Dorinda, the sister of Miranda; Hippolito, a young man who had never seen seen a woman; Milcha, a female sprite, the companion of Ariel; and Sicorax, the sister-monster for Caliban — was Davenant's invention. "This excellent contrivance he was pleased to communicate to me, and to desire my assistance in it," he wrote. He liked the plan so much that he "never writ anything with more delight." But just how sincere was this tribute to the older poet, who had just died, remains a question. For in the same preface Dryden remarks with perfect equanimity: "I do not set a value on anything I have written in this play . . ."

The play was first printed in 1670 with Dryden's preface written in 1660. The edition has two variants: in the first the authors' names are spelled *Driden*

and *Davenant,* and in the second *Dryden* and *D'Avenant.* Further, in the first variant on page 2, line 32 occurs *Vall's* and on page 3, line 16 *starr-board,* which are corrected in the second variant, respectively, to *Viall's* and *star-board.* In the first variant, besides, the pagination of page 7 is misprinted 5. The Library has copies of both variants.

The folio edition of Dryden's *Comedies, Tragedies, and Operas,* published in two volumes in 1701, contains a faithful reprint of the 1670 edition of the play. One may note that of the two key-words which distinguish the two variants of the first edition one is given as *Vall's* and the other as *star-board.*

Between 1670 and 1701, however, a number of editions of *The Tempest* were published in quarto form, all for Henry Herringman, excepting the last which, in 1701, was printed for Jacob Tonson and Thomas Bennet, the publishers of the collected plays. The first of these later quartos was issued in 1674, and the subsequent single editions contain the same text. The Library lacks the 1674 edition, but it has copies of the editions of 1676, 1690 (two copies), 1695 and 1701.

There is a good deal of divergence between the 1670 and 1674 quartos. The later edition, for example, begins with a stage direction which is entirely absent from the earlier one. Since this stage direction is an important element in following up the history of the play, it is transcribed here, at least in part:

> The front of the stage is opened and the band of twenty-four violins with the harpsicals and theorbos which accompany the voices, are placed between the pit and the stage. While the overture is playing, the curtain rises and discovers a new frontispiece, joined to the great pilasters, on each side of the stage. This frontispiece is a noble arch, supported by large wreathed columns of the Corinthian order; the wreathings of the columns are beautiful with roses wound round them, and several cupids flying about them . . .

Similarly, there is in the 1674 edition, just before the end, a masque with Neptune, Amphitrite, Oceanus and Tethys, who appear "in a chariot drawn with sea-horses," accompanied by a host of sea-gods, goddesses, tritons and nereids. There are, further, a number of songs incorporated in the play, such as the Devil's song "Arise, arise! ye subterranean winds" at the end of the second act and Ariel's song "Come unto these yellow sands" at the beginning of the third. In addition, the order of the scenes is considerably changed in the 1674 and the subsequent quartos.

On the other hand, the 1670 edition contains numerous prose passages, especially in the third and fifth acts, which were left out in the later quartos, but were restored again in the folio.

Now Scott in his edition of *The Works of Dryden* used the text of the 1674 edition, without paying any attention to the 1670 quarto or the 1701 folio edition. Mr. Saintsbury, who in connection with *The Tempest* somewhat harshly criticises Scott's editing, used the folio edition also, and discovered to his "complete surprise" the difference between Scott's text (based on the 1674 quarto) and the folio edition (based on the 1670 quarto). Unfortunately, he did not look into the 1670 quarto and did not notice the differences between this and "the earlier copies," to which he often refers and which were the 1674 edition and its reprints. One cannot say that Mr. Saintsbury did not know of the existence of the 1670 quarto, for on the back

of the title-page of his own edition he mentions it. Nevertheless, he ignored the volume entirely; otherwise he could not have stated (in the footnote of page 225) that "the differences between the folio text and that of the *first edition* . . . are very great." This lapse on the part of the great scholar noted for his usual accuracy is surprising, and can be explained only by his utter dislike of the play. He even apologized in his footnote for spending so much time and labor "over matter which has absolutely no literary value."

Mr. W. J. Lawrence was the first to state clearly the divergences between the two versions. But he went much farther. In an essay entitled *Did Thomas Shadwell write an opera on The Tempest?* he advanced the theory that the 1674 quarto represents Shadwell's opera, based on the play of Davenant and Dryden and produced at Dorset Gardens in the year in which it was printed. One of Mr. Lawrence's chief authorities is Downes's paragraph in his *Roscius Anglicanus*. "The year after in 1673," Downes chronicled, "*The Tempest, or the Inchanted Island,* made into an opera by Mr. Shadwell; having all new in it; as scenes, machines; particularly one scene painted with myriads of Ariel spirits; and another flying away with a table, furnisht out with fruits, sweet-meats, and all sorts of viands just when Duke Trinculo and his companions were going to dinner, all things perform'd in it so admirably well, that not any succeeding opera got more money . . ." But, besides, Mr. Lawrence had found in the British Museum an unpublished "Prologue and Epilogue to the Tempest" which, he thinks, was undoubtedly written by Shadwell. A further argument is the fact that the song "Arise ye subterranean winds" appeared in 1680 among Pietro Reggio's Songs under the title "A Song in the Tempest. The Words by Mr. Shadwell."

Mr. Lawrence calls Henry Herringman "stupid" for issuing Shadwell's opera as if it had been a reprint of the Davenant-Dryden play, keeping Dryden's preface, prologue and epilogue as published in the 1670 quarto. His conclusion as to the authorship of the 1674 version has been adopted by other scholars, notably by Mr. Montague Summers and Professor Allardyce Nicoll. It is quite possible, however, to entertain some doubts as to the validity of Mr. Lawrence's discovery. First of all — as Mr. G. Thorn-Drury has pointed out — it is suspicious that the none too accurate Downes's paragraph is the only reference to Shadwell's opera and that everyone else, Shadwell included, is silent about it. On the other hand, we find that Dryden, in the preface to is silent about it. In contrast to this muteness, we find that Dryden, in the preface to his *Albion and Albanius,* repeatedly speaks of his *Tempest,* describing it at length as "a half-opera, half-drama." Never in their later quarrels did either of the two poets refer to the work; and Downes's testimony is further weakened by the fact that he was only twelve years old when the opera was first performed, and that his reminiscences appeared thirty-four years after the event.

But why should Dryden have given permission to Shadwell to alter the play, which he could do himself much better? And here the evidence of the prologue and the epilogue, which Mr. Lawrence found in the British Museum comes into the foreground. Mr. Lawrence describes Shadwell's supposed prologue as "nothing more than a lumbering rejoinder to Dryden's prologue and epilogue for the opening of the Theatre Royal on March 26, 1674." Mr.

THE

TEMPEST,

OR THE

Enchanted Iſland.

A

COMEDY.

As it is now Acted at his Highneſs the Duke of *York's*
THEATRE.

LONDON,

Printed by *J. M.* for *Henry Herringman* at the *Blew Anchor* in the *Lower-walk* of the *New-Exchange*.
MDCLXX.

FACSIMILE MADE FROM THE ORIGINAL IN THE BOSTON PUBLIC LIBRARY
IN ORIGINAL SIZE

Thorn-Drury doubts very much Shadwell's authorship in regard to this prologue and epilogue; Mr. Lawrence, however, gives a plausible explanation for almost every line of the manuscript. But does it not seem curious to him that an author should want to ridicule a colleague in the prologue intended for that same play which he is just then appropriating from that colleague? If the manuscript found by Mr. Lawrence is truly by Shadwell, its existence would rather prove that Shadwell had nothing to do with the opera. It may be a bold conjecture, but Shadwell's prologue and epilogue read, if anything, like a clumsy satire written against *The Tempest* of Davenant and Dryden. Certainly, this prologue and epilogue alone should have been enough for Dryden to protest against the alienation of his play.

No one has tried as yet to decide the question of Shadwell's authorship on the basis of the internal evidence of the additions attributed to him. The writer of this article has no space to go into the matter in detail. And, at first sight, he is compelled to confess that the masque, at least, at the end of of the play is bad enough to have been written by Shadwell.

Thus, Mr. Lawrence may be right and may not. At any rate, he deserves credit for having established the fact that we are dealing here with two distinct versions of the play.

For *Troilus and Cressida,* acted and printed in 1679, Dryden alone was responsible. And he was quite proud of his achievement. It is true that in the prologue he makes Shakespeare's ghost say:

> In this my rough-drawn play, you shall behold
> Some master-strokes, so manly and so bold,
> That he who meant to alter, found 'em such,
> He shook, and thought it sacrilege to touch . . .

Yet in the preface he overcame his emotion and found it quite permissible to criticise severely the play which first he thought a sacrilege to touch. "The latter part of the tragedy," he observed about Shakespeare's play, "is nothing but a confusion of drums and trumpets, excursions and alarms. The chief persons who give name to the tragedy are left alive: Cressida is false, and is not punished . . ." He undertook, he said, "to remove that heap of rubbish under which many excellent thoughts lay wholly buried." Then he described in detail his innovations: "I new-modelled the plot; threw out many unnecessary persons; improved those characters which were begun and left unfinished, as Hector, Troilus, Pandarus, and Thersites; and added that of Andromache. After this I made, with no small trouble, an order and connection of all the scenes, removing them from the places where they were artificially set . . ." Further, he brought up to date Shakespeare's language, "which before was obsolete."

Later critics, as in the case of the adaptation of *The Tempest,* were quite unappreciative of Dryden's gratuitous improvements. "It is impossible for any one not to wish," Mr. Saintsbury remarks, "that the 'secret shame' which Dryden once asserted had come upon him at Shakespeare's 'god-like name,' had prevented him from attempting these *remaniements* . . ."

In his bibliography of Dryden Mr. Wise notes two variants of the first edition. "In some copies," he writes, "the imprint at the foot of the title-page reads: London, Printed for Jacob Tonson at the Judges-Head in Chancery-

lane near Fleet-street, and Abel Swall, at the Unicorn at the West-end of S. Pauls, 1679" — a fact that is peculiar because in most of the copies the name of Abel Swall precedes that of Jacob Tonson. The two copies in the Library belong to this rarer variety. Further, in the Library copies Duke's poem "To Mr. Dryden on his Play" is placed between the list of characters and the text, instead of after the epilogue. In one of the copies "Pauls," the last word on the last page, is misprinted "Pnuls."

The chief author of *Oedipus,* which preceded *Troilus and Cressida* on the stage by several months, was Nathaniel Lee — "poor Nat Lee," who a few years later, at the age of thirty-one, became insane. Dryden is credited with the writing of the first and third acts and with the supervision of the whole play, but the style shows that Lee had done the larger part. Passages with exclamations like "Daggers, and poison!" or "Night, horror, death, confusion, hell and furies!" are sure to be authentically his. "Among all our English plays," Scott remarked, "there is none more determinedly bloody than *Oedipus* . . . Of all the persons of the drama, scarce one survives the fifth act. Oedipus dashes out his brains, Jocasta stabs herself, their children are strangled, Creon kills Eurydice, Adrastus kills Creon, and the insurgents kill Adrastus; when we add to this that the conspirators are hanged, the reader will perceive that the play, which began with a pestilence, concludes with a massacre." The criticism is true, though, of course, Sophocles's tragedy is not particularly cheerful either. A reading of the two works together shows the infinite superiority of the Greek original over the English adaptation.

II

If it is difficult to distinguish in the Restoration drama the original plays from the adaptations, it is equally hard to set apart the operas from the plays with incidental music. The first thing Pepys noticed in *The Tempest* was the "curious piece of musique" which he thought was "mighty pretty." Dryden himself described this play as "a tragedy mixed with opera, or a drama written in blank verse, adorned with scenes, machines, songs, and dances." And further: "It cannot properly be called a play, because the action of it is supposed to be conducted sometimes by supernatural means, or magic; nor an opera, because the story of it is not sung." The majority of Restoration plays — almost all of Dryden's works — contained songs or even whole masques.

The masque, indeed, was the beginning of the opera in England, where the greatest poets, from Ben Jonson to Milton, furnished the texts. *Comus,* with music by Henry Lawes, was first performed in 1634; and Nicholas Lanier set the whole text of Jonson's *Masque of Lethe* to music as far back as 1617. Thus the opera in England had a native growth; nevertheless, it received the most decisive influence in its development from the contemporary French and Italian operas. Davenant's *The Siege of Rhodes,* usually looked upon as the first English opera, was a semi-opera only. Yet Davenant, who had spent several years abroad as an exile and who married a French woman, was unquestionably influenced by the foreign musical plays — as was the whole court of Charles II. The remarkable fact about *The Siege of Rhodes* is that it was produced in 1656, during the Commonwealth! Cromwell evidently shut his eyes before this flagrant transgression of the Puritan laws, and Dave-

nant's "moral representations" in private theatres and halls went on unmolested. After the Restoration, when the theatres opened again, a number of composers were employed at once to embellish the plays. For *The Tempest* of Davenant and Dryden three musicians — Pelham Humphrey, John Bannister, and Mathew Locke — wrote the scores.

Further impetus was given to the development of the opera in England by the use of elaborate stage machinery. In this again Davenant was the chief innovator. Under his management, the plays produced by the Duke's Company especially excelled in the lavishness of their scenery and costumes. Still, Dryden's *The State of Innocence* — if it was ever intended for production — could not have been performed in 1674 with its bold stage directions. The very first act opens with a scene for which the author wants nothing less than the following setting:

> Scene I represents a Chaos, or a confused mass of matter; the stage is almost wholly dark: a symphony or warlike music is heard for some time; then from the Heavens (which are opened) fall the rebellious Angels, wheeling in air and seeming transfixed with thunderbolts: the bottom of the stage being opened, receives the Angels, who fall out of sight. Tunes of victory are played, and an hymn sung; Angels discovered above, brandishing their swords: the music ceasing, and the Heavens being closed, the scene shifts, and on a sudden represents Hell: part of the scene is a lake of brimstone, or rolling fire: the earth of a burnt colour: the fallen Angels appear on the lake, lying prostrate; a tune of horror and lamentation is heard . . .

During the next ten years, however, the technique of the stage had considerably advanced. And for the first time, the opera came into full shape in England. "An opera is a poetical tale or fiction, represented by vocal and instrumental music, adorned with scenes, machines, and dancing," Dryden explained, and his statement indicates how important he regarded "the scenes and machines." In the first act of *Albion and Albanius* — Dryden's first real opera, produced in 1685 — Mercury is supposed to descend "in a chariot drawn by ravens," and later Juno appears "in a machine drawn by peacocks." The second act of this work, with its representation of a "Poetical Hell," makes as much demand on scenery and stage machinery as any in *The State of Innocence*. Here is the author's modest requirement: "There is the figure of Prometheus chained to a rock, the vulture gnawing his liver; Sisyphus rolling a stone, etc. Beyond, abundance of figures in various torments; then a great arch of fire; behind this, three pyramids of flames in perpetual agitation . . ." And so on. The scenic necessities of *King Arthur*, on the other hand, are on a much smaller scale. Perhaps because Purcell's genius could do without them.

The State of Innocence and Fall of Man was based, as is generally known, on Milton's *Paradise Lost*. In the early months of 1674 Dryden visited Milton and asked his permission for turning his epic into a drama in rhyme. The aged poet, as he related to Marvell, told his caller, 'Aye, you may *tag* my verses, if you will." Dryden set himself at once to the task and in four weeks composed his drama, or rather "heroic opera." The work, though it circulated in manuscript copies immediately after its completion, was never produced on the stage, and was not printed until 1676 (with 1677 in the imprint), two years

after Milton's death. "I cannot without injury to the deceased author of *Paradise Lost,* but acknowledge," Dryden wrote respectfully in his preface, "that this poem has received its entire foundation, part of the design, and many of the ornaments, from him." And he added: "Truly I should be sorry, for my own sake, that any one should take the pains to compare them altogether; the original being undoubtedly one of the greatest, most noble, and most sublime poems, which either this age or nation has produced."

The play was dedicated to the Duchess of York, Mary of Este. "Your person," the poet wrote among other things, "is so admirable that it can scarce receive an addition when it shall be glorified . . ." This angelical style frankly disgusted Johnson, who thought it a disgrace for genius. "It was wonderful," the author of the famous epistle to Chesterfield observed, "that any man that knew the meaning of his own words could use it without self-detestation." Johnson even accused Dryden of deliberate falsehood for having stated that, before printing his play, this was dispersed "in many hundred copies." The number mentioned by Dryden was probably an exaggeration, but that a good many manuscript copies had been made of the play is borne out by the fact that at least five such manuscripts exist even to-day. One is in the Harvard College Library, and it is believed that the corrections in the text are in Dryden's handwriting.

The Boston Public Library has two copies of the first edition. It is important to note here that the play bears the same imprint as the Library's perhaps unique variant of *The Rival Ladies.* The volume was "printed by *T. N.* for Henry Herringman, at the anchor in the Lower Walk of the New Exchange." The second edition, published in 1678, was "printed by H. H. for Henry Herringman."

The subject of *Albion and Albanius* is the victory of the crown over the partisans of Monmouth. Charles II and the Duke of York are, respectively, Albion and Albanius. Democracy, Zeal, Hypocrisy, Fanaticism are some of the other personages, naturally all belonging to the opposition. The City of London is represented by Augusta, and officiating are, besides, several ancient figures of Greek and Latin mythology. In a long preface Dryden had made some excellent remarks about the nature of opera and of verse written for music. "The chief secret is in the choice of words," he emphasized, "and by this choice I do not here mean elegancy of expression, but propriety of sound, to be varied according to the nature of the subject." He thought that Italian was the most suitable language for the musical drama; the French much less so, and the English, with its many monosyllables, has even more disadvantages than the French. But Dryden was just then in a cheerful mood and so he held forth: "Yet I have no great reason to despair, for I may without vanity own some advantages which are not common to every writer; such as the knowledge of the Italian and French language; and the being conversant with some of their best performances in this kind, which have furnished me with such variety of measures as have given the composer Monsieur Grabut what occasions he could wish, to shew his extraordinary talent in diversifying the recitative, the lyrical part, and the chorus . . ." Grabut was an obscure French musician, but since Charles II preferred him to Purcell, Dryden thought it his duty to flatter him.

Scott found the lyrical diction of the opera "most beautifully sweet and flowing." But the play was savagely attacked by the poet's enemies. Some pretended that he and Grabut

> mistook each other's trade
> Grabut the lines, and he the music made.

In a long ballad the poet was exhorted:

> Leave making operas and writing of lyrics
> Till thou has ears, and can alter thy strain;
> Stick to thy talent of bold panegyrics,
> And still remember—*breathing the vein* . . .

the last line being a reference to Dryden's poem on the death of Cromwell, and the quoted words interpreted as Dryden's approval of the execution of Charles I. Mr. Saintsbury altogether disliked the play. "No worse form than the operatic can possibly be imagined for political satire," he wrote — a rather surprising opinion from an Englishman and a contemporary of Gilbert and Sullivan.

Albion and Albanius is the only play of Dryden's which the Library does not possess in first edition — only in the third.

On the other hand, the Library has a copy of the first edition of the score. The volume, a large folio, was printed in 1687, and the Library's copy is in the original binding. " As the subject of it is naturally Magnificent," the composer wrote exultantly in his dedication to James II, "it could not but excite my Genius, and raise it to a greater height, in the Composition, even to surpass itself . . ." The opinion of the critics obviously could not lessen the Frenchman's self-esteem. "The only Displeasure which remains with me," he asserted, "is that I neither was nor could possibly be furnish'd with variety of excellent Voices, to present it to Your Majesty in its full perfection. Notwithstanding which, You have been pleas'd to pardon this Defect, as not proceeding from any fault of mine, but only from the scarcity of Singers in this Island . . ."

King Arthur was originally planned as a sequel to *Albion and Albanius*, but it was performed only in 1691. Though Dryden had conceived it as a political drama, he had to transform it — after the Revolution — into a mere fairy tale. How painful the operation must have been, one may gather from the poet's preface. "I have been obliged so much to alter the first design," he complained, "and take away so many beauties from the writing, that it is now no more what it was formerly than the present ship of the Royal Sovereign, after so often taking down and altering, is the vessel it was at first building." In a biting prologue he vented his ill-humor on the public:

> Happy is he, who, in his own defence,
> Can write just level to your humble sense;
> Who higher than your pitch can never go;
> And, doubtless, he must creep, who writes below.

The work, certainly, has little interest. Its most striking feature is the complete absence of any of the elements of the Arthurian romances, though Dryden took care to let us know that he had read "Beda, Bochartus and other authors" to inform himself "concerning the rites and customs of the heathen Saxons." Emmeline, the lovely daughter of the Duke of Cornwall, whom

King Arthur finally marries, is an appealing figure in her blindness, though many of her remarks sound grotesque rather than naive. But the text in this case is far less important than the music. Purcell's score to *King Arthur* is generally recognised as the masterpiece of this great composer. The duets beginning "Two daughters of this Aged Stream" and "Fairest Isle, all Isles excelling," in the fourth and fifth acts, are held in particularly high esteem by all lovers of English music.

The first edition of the play has two issues: the first without and the second with an epilogue. The Library's copy is of the latter issue.

In the spring of 1700 *The Pilgrim*, a play of Beaumont and Fletcher, was revived at a benefit performance arranged for Dryden, stricken by poverty and neglect. The old poet, in his seventieth year, contributed a prologue and an epilogue to the play, as also a song incorporated in one of the scenes, and a "Secular Masque." The epilogue to *The Pilgrim* is an answer to the recent attacks of Jeremy Collier on the stage. Shortly before, Dryden acknowledged that Collier taxed him justly: "I have pleaded guilty to all thoughts and expressions of mine," he apologized, "which can be truly argued of obscenity, profaneness or immorality, and retract them." In the epilogue, however, he shifted the responsibility on the court:

> . . . Sure, a banished court, with lewdness fraught,
> The seeds of open vice, returning brought.

And again:

> Misses there were, but modestly concealed;
> Whitehall the naked Venus first revealed . . .

The masque itself, written for the celebration of the turn of the century, was an allegorical representation of the various changes which occurred during the past hundred years. The hunting sports of James I, the bloody wars of Charles I, and the licentiousness of Charles II and James II were selected by the poet as the most illustrative topics. The last song, sung in chorus by all — while huntsmen, nymphs, warriors and lovers dance around — thus sums up the century:

> All, all of a piece throughout;
> Thy chase had a beast in view;
> Thy wars brought nothing about,
> Thy lovers were all untrue.
> 'Tis well an old age is out,
> And time to begin a new . . .

A bitter ending after the constant protestations of Stuart loyalty during a lifetime.

*

The volumes discussed in this article have been placed on view in the Treasure Room — to complete the exhibition of the plays of John Dryden that has been arranged there.

ZOLTÁN HARASZTI

A List of Dryden's Plays in the Boston Public Library

Including his Adaptations and Operas

(In the order of their printing)

The Rival Ladies, 1664 (two copies); 1669; 1675; 1692; 1693.
The Indian Queen (with Sir Robert Howard), 1665.
The Indian Emperour, 1667; 1670; 1692; 1696.
Secret Love, or The Maiden Queen, 1668; 1679 (two copies).
Sir Martin Mar-all, 1668; 1668 (another issue, two copies); 1678 (two copies); 1691.
The Wild Gallant, 1669; 1669 (another issue); 1684; 1694.
The Tempest, or The Enchanted Island (with Sir William Davenant), 1670 (two copies); 1676; 1690 (two copies); 1695; 1701.
Tyrranick Love, or The Royal Martyr, 1670 (two copies); 1677; 1695.
An Evening's Love, or The Mock Astrologer, 1671; 1671.
The Conquest of Granada, — Parts I. and II., 1672 (two copies).
Marriage-à-la-Mode, 1673 (two copies).
The Assignation, or Love in a Nunnery, 1673 (two copies).
Amboyna, 1673 (two copies); 1691.
Aureng-Zebe, 1676 (two copies).
The State of Innocence and Fall of Man, 1677 (two copies).
All For Love, or The World Well Lost, 1678 (three copies); 1696; 1703.
Oedipus (with Nathaniel Lee), 1679 (two copies); 1687; [n.d. 1696?]
Troilus and Cressida, or Truth Found too Late, 1679 (two copies); 1695.
Limberham, or The Kind Keeper, 1680 (two copies).
The Spanish Fryar, or The Double Discovery, 1681; 1686; 1704.
The Duke of Guise (with Nathaniel Lee), 1683 (four copies); 1687 (two copies).
Albion and Albanius, 1691.
Don Sebasian, King of Portugal, 1690 (three copies); 1692.
Amphitryon, or The Two Sosias, 1691; 1694 (two copies); 1706 (three copies).
King Arthur, or The British Worthy, 1691.
Cleomenes, the Spartan Hero, 1692 (three copies).
Love Triumphant, or Nature will Prevail, 1694 (two copies).
Prologue, Song, Secular Masque and Epilogue for The Pilgrim, 1700 (two copies).

Ten Books

Emil Ludwig, in spite of the prodigious success of some of his biographies, has never been a weighty or important writer. Like his French colleague André Maurois, he has capitalized on the cravings of the public for the lives of the great. So he has written a whole series of books on Napoleon, Goethe, Bismarck, Lincoln, Rembrandt, and one even on Jesus Christ. Having ransacked the past of two continents for subjects, he turns his attention now to the present — with his eye on the future. Last year he had eighteen interviews, each lasting for an hour, with the Dictator of Italy. His *Talks with Mussolini* [2719.187], recently published, is frankly disappointing. Not that the book is not "interesting"; for surely every one who begins to read it will read it to the end. The volume is not without piquancy, and Mussolini does arouse one's curiosity. But the attitude of the interviewer, apart from all political considerations, is not "tactful" but undignified. Herr Ludwig is fascinated by the Dictator and obviously looks upon him as one of the great figures of history. He has a right to his conviction, but the tone of his questions and comments is lacking in perspective and proportion. On the slightest pretense Herr Ludwig pulls out his comparisons to Goethe and Bismarck, to Julius Caesar and Napoleon. The Duce says that he is in the habit of arranging his daily work beforehand, and the German writer remarks at once, "You describe a Goethean technique!"; or the Duce observes that he likes to see a proposition to its conclusion, and his interlocutor exclaims, "Your logic is Napoleonic!" Instances of this kind are too numerous. And there is an endless superficial talk about Plato and Nietzsche, Luther and Hegel. The big hall of the Palazzo di Venezia, where the interviews took place, has apparently proved too much for the German visitor, notwithstanding his oft-mentioned acquaintance with kings and ambassadors.

In *Views and Reviews* [2558.434] Havelock Ellis, the veteran English writer and psychologist, has gathered together a number of his hitherto uncollected essays. The volume includes papers on Nietzsche, Browning, Shaw, Conrad, H. G. Wells, Blasco Ibañez; and about subjects like the biology of war, women and socialism, the ancestry of genius, insanity and the law, the problem of childless marriage, the psycho-analytic movement, the genius of France, the German political ideals, the progress of criminology. There are nearly sixty essays in the book, showing the exceptionally wide range of the author's interest, the depth of his knowledge, and the fearlessness of his convictions. Havelock Ellis writes brilliantly, yet he is never carried away by mere verbal virtuosity. Perhaps the most remarkable among his qualities as a writer is the carefulness of his statements. Of course, some of his subjects are provocative; but never is his treatment. Many of Ellis's works were meant for specialists and, like all scientific contributions, they should be judged as such. The present volume, however, is of general interest.

Modern German literature is none too well known in this country. Of course, every one with a literary interest knows at least some of the works of Gerhart Hauptmann, Thomas Mann, Jacob Wassermann, the late Sudermann, — and more recently also the ex-

quisite poetry of Rainer Maria Rilke has been discovered for the English-reading public. Keyserling and Spengler have their audiences. But how many are acquainted, even among the initiated, with the poetry of Stefan George and Richard Dehmel, the dramas of Eduard Stucken, the novels of Heinrich Mann and of Richarda Huch, and with the essays of Oscar Bie or of Rudolf Kassner? There was a fine flowering of German literature in the two decades preceding the War, of which the outside world has taken little notice. For this reason, the translation into English of Arthur Eloesser's *Modern German Literature* [2876.291] is a distinct service. The book is more than a mere review of the works of modern German writers. It gives also the background — the social, political, and educational conditions — from which modern German literature sprang.

The new edition of *The American Notebooks* [2393.34] of Nathaniel Hawthorne, based upon the original manuscripts in the Pierpont Morgan Library, is of great literary interest. The editor, Professor Randall Stewart of Yale, points out with numerous examples the extraordinary freedom which Mrs. Hawthorne used in preparing for publication the "Passages from the American Note-Books," published in 1868, four years after Hawthorne's death. Mrs. Hawthorne's revisions were made in the "interest" of grammatical smoothness and social propriety — chiefly for the latter — depriving Hawthorne's spontaneous records of their original raciness. "There are editorial tamperings, the most unscrupulous of all, which affect the view of life presented in the notebooks," Mr. Stewart states. "Mrs. Hawthorne set about removing any suggestion of cynicism or pessimism . . . Finally, editorial alterations include the omission of significant passages which bear upon Hawthorne's religious views, and which were excluded because of their heterodoxy." The first of the five American Notebooks begins in July, 1837, and the last ends in June, 1853.

Jane Austen's Letters [2545.200] have been collected and edited in two volumes by R. W. Chapman. Although many of the letters have been published before, the present edition is the first comprehensive collection. Except for a brief introduction, the letters are left to speak for themselves; but much information about family relations and about the writer's allusions to persons are given in the notes. The period covered is from 1796 to 1817. "A familiar complaint is," the editor remarks, "that these letters have nothing to say about the great events that were shaking Europe . . . A familiar defence is that the letters have been robbed of their general interest by Cassandra Austen's pious destruction of all that she supposed might possibly excite general curiosity." Jane Austen's letters are, in some respect, like her novels. They contain innumerable intimate details of a world in which visits, balls, costumes and friendly gossip seemed tremendously important.

After his biography of Columbus, Jacob Wassermann, the German novelist, has written a biography of Henry M. Stanley, the African explorer. "Stanley's triumphs were gained," Mr. Wassermann writes, "when I was an adolescent; the whole world was talking of him then . . . his mere existence stirred us as a child is stirred by a fairy-tale." *Bula Matari* [3054.97] — "Rock-breaker," a title given the explorer by his native followers — is a remarkable book. The story of Stanley's life is, in any case, an extraordinary one. Born in Wales, he came as a cabin-boy to New Orleans, where he was adopted by an American broker. In the Civil War he was a prisoner of the Union forces. After the War he enlisted in the United States navy as ship's writer, and so began his career as newspaper correspondent. It was in 1869 that James Gordon Bennett sent him to Central Africa with the order: "Find Livingstone!" when that missionary was by most people believed dead. With indomitable persistence Stanley penetrated to Ujiji and found

Livingstone, just as twenty years later he was successful in leading the African relief expedition to find Emin Pasha. In between these expeditions lay the exploration of the Congo and the founding of the Congo Free State.

"One of the most unfair, misleading and dangerous items of pacifist propaganda is that which, ignorantly or dishonestly, urges us to weaken our national defense on the fallacious theory that it will prevent war." This statement is representative of the point of view of Lieutenant-Colonel Richard Stockton in his eight-hundred page volume entitled *Inevitable War*. The author argues that the basic cause of war lies in human nature and cannot be removed. War must therefore be accepted as inevitable, and the United States should be adequately armed for the event. Lack of preparedness in past wars, the author insists, has been wasteful and destructive, and he cites the opinions of thirty Presidents in favor of military preparation. — The call-number of this volume is 7578.365.

The Soviet Worker [9331.8047A2] by Joseph Freeman is an exposition of the economic and social status of the worker under the Soviet Republic. The author supports his account by a good deal of statistics, mostly taken from official Soviet sources. The opening chapter on the old regime serves as contrast to the present conditions. It is important to remember that in 1900 the average adult worker in industry received $2.50 a week. The wages, hours, and conditions of the work of the Soviet worker are prescribed by the Soviet Labor Code, enacted in 1922, the aim of which is the protection of the worker's health and interest as far as is compatible with the general welfare. In addition to the money wage, the worker receives a "socialized wage" in the form of free medical care and sickness insurance.

The late Franklin Henry Giddings, who has been called "the Dean of American Sociologists," at the time of his death left an unfinished manuscript and voluminous notes, which have been recently published under the title *Civilization and Society* [5567.252]. Based on lectures given at Teachers College, Columbia, this volume is characterised by an informal, direct style, and by the scholar's capacity for reducing problems to their essentials. The first twenty chapters are largely ethnological and historical in subject; and the later ones deal with the objective and values of education.

Fiction and the Reading Public by Q. D. Leavis is a piece of valuable research — sponsored by Girton College, Cambridge — into the changes of the reading habits of the public that have taken place since the eighteenth century. "Even after the Industrial Revolution," the author finds, "the journeymen and peasants and tradesmen of the first half of the nineteenth century did not go to books for an escape from their lives but to qualify themselves to live to more purpose — they devoted part of their leisure first to poetry, history, and criticism, by way of education." To-day the "fantasy-fiction" is the typical mental nourishment of the same people. Instead of the former creative interests, they turn to substitute or kill-time interests: they listen to the radio and gramophone, look through the newspapers and magazines, watch the films and commercial football, and as a result their normal impulses become starved. The author has an especial animosity against the "best-sellers." Within the reading public he differentiates not only the well-known "highbrow" and "lowbrow" classes, but ingeniously he recognizes also the class of the *middlebrow,* perhaps the largest of all. Further, he subdivides this great middlebrow class into the sub-species of the upper middlebrow and the lower middlebrow. Throughout the book he logically observes this nice hierarchy; indeed, he makes it the basis of his investigations. Most of the conclusions of Mr. Leavis, one must admit, are quite correct. But he seems to take his enterprise a bit too seriously.

Library Notes

John Galsworthy died on January 31 in his home at Hampstead, at the age of sixty-five. In him the English-reading public has lost one of the most distinguished novelists of the present. An inestimable host of readers eagerly awaited every new sequel of the history of the Forsyte family, this great chronicle of English upper middle class life. "The novelist, if he deal with Society, and has anything of the critic in him, will unconsciously be something of a satirist; telling the truth, as he sees it, he will not subscribe to popular superstitions, however wholesome . . ." — Galsworthy wrote in one of his essays. The observation fits his own *Forsyte Saga*. But Galsworthy's criticism and satire came from the inside. He himself belonged to the society which he described.

He possessed, however, a sense of justice that was too deep to let him be fettered by the views and conventions of a single class. Despite his seeming reserve, Galsworthy had warm sympathies, humaneness, and, above all, moral courage. This inevitably led him to social problems, to the struggle between capital and labor, which form the subject of some of his dramas.

Sensitive rather than passionate, meticulous rather than powerful, he may not have been a writer for all times, but he was certainly a genuine artist. And he was a genuine man. His quiet dignity scorned all pretences; it was the natural expression of a very fine character.

Galsworthy was born at Kingston Hill, Surrey, in 1867. He studied at Harrow and Oxford, and was admitted to the bar, but soon devoted himself to writing. His first four or five volumes, published under a pseudonym, attracted little attention, until with the publication of *The Man of Property* and *The Country House*, in 1906 and 1907, his reputation as the portraitist of English society was established.

Since then he has published at least twenty novels and plays. *Forsyte Saga* appeared in 1922. It includes the five volumes which had first appeared singly. *Two Forsyte Interludes* and several other volumes continued the narrative of the Forsyte destinies. His numerous short stories, some of which had already been gathered in *Tatterdemalion* and *Captures*, were collected in a large volume under the title *Caravan*, published in 1925. Among his dramatic works *Silver Box*, *Strife*, *Justice* and *Loyalty* are perhaps the best known. The collected edition of his plays fills seven volumes.

Social or political distinctions had little interest for Galsworthy. In 1918 he refused the knighthood and accepted only the "Order of Merit" in 1929. Last year he was the recipient of the Nobel Prize.

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In the death of George Moore, on January 21, English letters received a distinct loss. Moore has never had a large audience — characteristically, many of his works were published in limited editions — but his audience was faithful to him. It was an *élite*, which could appreciate the more delicate tints and hues of literature. Not that Moore was a great writer; indeed, to the end of his life there remained a touch of the amateur in him. But, a sceptic in every sense of the word, he had an unbounded enthusiasm for art.

It is this enthusiasm — ever alert, mischievous, and youthful — which makes it difficult to believe that he was in his eighty-first year. He will be

remembered chiefly as the author of *The Confessions of a Young Man.*

Yet this book was written forty-five years ago, after the author's return from Paris, where he lived for more than ten years. This long sojourn among the French — among the bohemians of the Latin Quarter — was the most decisive influence on Moore's career. The young Irishman, the son of an Irish M.P. and landlord, was fascinated by the freedom of the artists' life in Paris. He was and *remained* the contemporary of the Symbolist painters and poets.

His first novel, however, *Esther Waters,* was in the naturalistic vein. But was not Moore also a friend of Zola? This novel, which is regarded as perhaps his best work, was, on moral grounds, rejected at first by three American publishers. *Evelyn Innes,* the story of an opera singer, and its sequel, *Sister Teresa,* are his other early novels. From his later period date *The Brook Kerith* and *Heloise and Abelard.*

There were, of course, sequels also to *The Confessions of a Young Man,* books like *Ave, Salve and Vale,* and finally *The Memories of my Dead Life.* "Never ashamed of anything but of being ashamed," these memoirs naturally have their attractions for the curious. But Moore has come to be looked upon as not the most trustworthy witness even of his own life. There was a swagger about him, charming no doubt, but also smacking of superficiality and of the desire to *épater le bourgeois.* He was too much impressed by his own "wickedness."

His spiritual home was the last quarter of the nineteenth century, or rather the 'seventies and 'eighties. He knew those times and never wanted to leave them. In spite of his youthfulness, to the younger generation he appeared as a somewhat antiquated figure — the sole survivor of a submerged age.

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Within the same week, a third great English man of letters died: George Saintsbury, the dean of English scholars. Like those of the late Sir Edmund Gosse, perhaps even more so, the books of Professor Saintsbury cover extensive periods and include a large variety of subjects. The fact that five of his works, comprising ten volumes, are kept on the reference shelves of Bates Hall in this Library may indicate the scope and usefulness of his literary labors.

The first of these works, a *Primer of French Literature,* appeared in 1880, followed soon by other brief histories of French and English literature. The monumental *History of Criticism and Literary Taste,* in three volumes, was published 1900 to 1904, and the unique *History of English Prosody from the 12th Century to the Present Day,* also in three volumes, from 1906 to 1910. *The Peace of Augustus,* a study of eighteenth-century English writers, appeared in 1916; and in 1917 his *History of the French Novel.* His *Collected Essays* and *Scrap-books* fill many volumes.

Professor Saintsbury was a recognized authority on French literature, but in other languages and literatures he was almost as much at home. He had studied and taught Greek and Latin for nearly fifty years, and was accustomed to make his own translations from the classics.

But what impresses one most about his work was his thoroughness. "When I have to write about an author," he remarked once quizzically, "I generally read him first, and I seldom find that, with any author of any greatness, even repeated readings fail to give some result fresh to the reader . . ." Professor Saintsbury was not only a scholar, but also a good writer. His peculiarly long sentences had a frequent undertone of subtle humor.

He was eighty-seven years old.

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In his *Social Anthropology* [3823.201] Paul Radin has described the customary actions, rules, and taboos of a number of races which vividly exemplify primitive state organization, law and custom, provisions and labor, religious beliefs and

rites, and mythology. The tribes, selected from diverse areas, include American Indians, the Arunta of Central Asia, the Veddas of Ceylon, the Central Eskimo of the Arctic regions, the Chukchee of Northern Siberia, and the Ewe of West Africa. The author, believing that anthropologists have hitherto stressed the irrational side of primitive life, has purposely emphasized the rational achievements of these tribes and "primitive man's endeavor to organize his thoughts, his actions and feelings."

Preceding these accounts is a brief critical history of ethnological theories. With E. B. Tylor and Herbert Spencer began the evolutionary school of ethnologists, whose main theses have been accepted by later schools. An exposition of Professor Franz Boas's study of the American Indian; discussions of the theories of Durkheim and Lévy-Bruhl, of Elliott-Smith and the historical schools in England and Germany; and finally an examination of the contributions of the psychoanalysts give the layman an excellent idea of what has been accomplished in the field.

The volume is dedicated to Professor Felix Frankfurter of Harvard.

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In a chapter on the novelists of the 'eighties and 'nineties in his *Farewell to Reform* [4227.357], John Chamberlain remarks about Hamlin Garland, who left South Dakota for Boston with high expectations:

"The bourdon of the streets . . . failed to disturb the late afternoon of the Genteel Tradition, whose high priests rejected the young man from the West. It was Garland's fortune to be compelled to fall back upon the resources of the Public Library, where heady documents from abroad might be obtained. And it was in the great hall of the Library that an incipient crusader picked up his first flags and slogans . . ."

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From the Cambridge University Press comes a distinguished volume by F. J. Harvey Darton entitled *Children's Books in England: Five Centuries of Social Life* [2129..209]. The writer bears the name of a family connected with the publishing of children's books for one hundred and fifty years and is well qualified to discuss his subject. His ancestors introduced Jane and Ann Taylor to children, issued much of William and Mary Howitt's work, and the English editions of Peter Parley. The section on Children's Books in the *Cambridge History of English Literature* is by his hand.

Mr. Darton goes far back into the past, even to Caxton's time, as he unfolds the development of children's books in their relation to English life and manners. The early chapters tracing the introduction to children of the fable and mediaeval romances, are followed by fresh and illuminating material on the chapbook period, together with some account of the publishers of these flimsy little books in the years before and after John Newbery.

Newbery's own contribution was that of a pioneer. From his time onward children's books held a definite place in English letters. Their progress has been one continually widening stream, with intermingling currents from realistic and imaginative sources.

A chapter on the "Dawn of Levity" introduces the use of nonsense through Edward Lear, and paves the way for the consideration of present-day literature for children, which, with all its diversity and exuberance, may be said to have started in 1865 with *Alice in Wonderland*. By the inclusion of the modern field, this history covers an ampler range than *The Child and His Book* by Mrs. E. M. Field, which ends at the opening of the Victorian era.

Mr. Darton says: "There is really only one 'text' in these pages, and that is, that children's books were always the scene of a battle between instruction and amusement, between restraint and freedom, between hesitant morality and spontaneous happiness."

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The University in a Changing World [3598.647], a symposium prepared under

the auspices of the International Student Service of Geneva, is a small volume of more than passing value. Translated into English from the several languages, it contains histories and appraisals of the French, German, British and American universities, written by leading educators of various countries. In an introductory chapter, Mr. Kotsching reviews the principles which have governed the universities of a changing world: the scholastic, humanistic, romantic, scientific and finally the utilitarian principle. Against this last, Abraham Flexner takes his characteristic stand. "When will the college be in whole or part detached?" he asks. "When will organized athletics, fraternities and extra-curricular activities in general be relegated to their proper — and subordinate — place? When will money be diverted from bricks and mortar in order to support brains on a dignified and self-respecting basis?"

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Henry James, Senior — father of William James, the psychologist, and of Henry James, the novelist — was himself a voluminous writer as one may see from his biography in Mr. C. Hartley Grattan's excellent book *The Three Jameses* [4347-418].

Henry James, Senior was a Swedenborgian, but otherwise he possessed a keen critical insight, and he was accustomed to express his opinions in a language so forceful that compared with it his better known elder son wrote in a tame style.

His essay on Carlyle, written upon the news of his death, Henry James, Sr. began with this pithy paragraph:

"Thomas Carlyle is incontestably dead at last, by the acknowledgment of all newspapers. I had, however, the pleasure of an intimate intercourse with him when he was an infinitely deader man than he is now, or ever will be again, I am persuaded, in the remotest *saeculum saecularum*. I undoubtedly felt myself at the time every whit as dead (spiritually) as he was; and, to tell the truth, I never found him averse to admit my right of insight in regard to myself. But I could never bring him, much as he continually inspired me so to do, to face the philosophic possibility of this proposition in regard to himself. On the contrary, he invariably snorted at the bare presentation of the theme, and fled away from it, with his free, resentful heels high in the air, like a spirited horse alarmed at the apparition of a wheelbarrow."

To Emerson, whom he admired, he was much kinder:

"My recently deceased friend, Mr. Emerson, was all his days an arch traitor to our existing civilized regimen, inasmuch as he unconsciously managed to set aside its fundamental principle in doing without conscience, which was the entire secret of his very exceptional interest in men's speculation. He betrayed it to be sure without being at all aware of what he was doing; but this was really all that he distinctively did to my observation. His nature had always been so innocent, so unaffectedly innocent, that when in later life he began to cultivate a club consciousness, and to sip a glass of wine or smoke a cigar, I felt very much outraged by it. I felt very much as if some renowned Boston belle had suddenly collapsed and undertaken to sell newspapers at a street corner. 'Why Emerson, is this *you* doing such things?' I exclaimed. 'What profanation! Do throw the unclean things behind your back!' But no; he was actually proud of his accomplishment! This came from his never knowing (intellectually) what he stood for in the evolution of New England life."

The death of his wife was a terrible loss to Henry James, Sr. A broken man, he survived barely a year. He died in December 1882, at the age of seventy-one.

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A Selected List of
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THE SYMBOL = FOLLOWING A TITLE INDICATES THAT THE WORK IS A GIFT TO THE LIBRARY.

Agriculture. Gardening

Holmes, Eber. Commercial rose culture under glass and outdoors. New York. [1930.] xiv, 242 pp. Plates. 3999.471

Loveridge, E. W. Job-load analysis and planning of executive work in national-forest administration. Washington. 1932. v, 236 pp. = *5844.97

Oliver, George Watson, *1858–1923*, and Alfred Carl **Hottes.** Plant culture: New York. 1932. 442 pp. Plates. 3999.545

A working handbook of every day practice for all who grow flowering and ornamental plants in the garden and greenhouse.

Amusements. Sports

Anon. A master of hounds: being the life story of Harry Buckland of Ashford. Faber & Faber. [1931.] 255 pp. 4008.502

Chadwick, W. S. Hunters and the hunted. London. Witherby. [1931.] 223 pp. 4003.286

Some glimpses of man and beast in the African bush.

Culbertson, Ely. The Culbertson-Webster contract system. Stokes. 1932. (7), 152 pp. Plates. 4009B.126

Illustrated with seventy-five bridge cartoons by H. T. Webster.

Holman, Nat. Winning basketball. Scribner. 1932. xiv, 215 pp. Illus. 4009A.642

Kipping, C. S. The chessmen speak. "Chess Amateur." 1932. 180 pp. 6008.343

Rendel, Robert. That extra trick. Houghton Mifflin. 1932. 126 pp. Illus. 4009B.128

Réti, Richard. Masters of the chessboard. Whittlesey. 1932. 430 pp. 6008.341

Translated from the German.

In Bates Hall

Annuals

Canadian almanac, The, and legal and court directory for the year 1933. Copp Clark. [1933.] 612 pp. B.H.641.7

United States, Department of Commerce. Statistical abstract of the United States. 1932. Gov. Printing Office. 826 pp. B.H.533.28

Universalist year book for 1930. Boston. Universalist General Convention. [1930.] 278 pp. B.H.642.41

World almanac, The, and book of facts for 1933. Edited by Robert Hunt Lyman. New York World Telegram. [1933.] 948 pp. B.H.640.27=B.H.Cust. Desk

Reference Books

American Library Association, A. L. A. catalogue 1926–1931. American Library Assoc. 1933. 330 pp. B.H.784.60

An annotated list of approximately 3,000 titles. Edited by Marion Horton.

English Place-name Society, Vols. 8 and 9. The place names of Devon. By J. E. Gover, A. Mawer and F. M. Stenton. Cambridge Univ. 1932. B.H.272.13

Mythology of all races, The. Vol. XIII. Complete index to Volumes I–XII. Marshall Jones. 1932. 477 pp. B.H.190.15

Bibliography. Libraries

American Library Association. The right book for the right child. Day. [1933.] 357 pp. *2129.171

"Selected and annotated by a subcommittee of the Committee on Library Work with Children of the American Library Association . . . graded by the Research Department of the Winnetka Public Schools."

Boynton, Henry Walcott. Annals of American bookselling, 1638–1850. Wiley. 1932. ix, 209 pp. Plates. 6127.134

Brebner, John Bartlet, and Emery Edward **Neff.** A bibliography of English literature and history. Columbia. 1932. 20 pp. *2169.93

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This life of John Redmond (1856–1918), the leader of the Irish Nationalists, is largely a history of the Home Rule movement.

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Judge Cabot (1868–1931) was since 1916 Judge of the Juvenile Court of Boston; he was President of the Boston Symphony Orchestra and first President of the Judge Baker Foundation.

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Includes the complete text of the fourteen Gilbert and Sullivan operas, three other Gilbert plays and all of the Bab ballads. With illustrations by the author.

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An interpretation of Shakespeare's plays by a producer of them.

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Numerous contributors, representing European and American universities.

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Reed, Mary Maude, and Lula and Esther Wright. The beginnings of the social sciences. Scribner. [1932.] xxxiv, 224 pp. Plates. Music. 3599.869

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More Books

The Bulletin of the Boston Public Library

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John Adams on the Abbé de Mably

His Comments on "The Legislation or the Principles of Laws" Now First Published

THE name of the Abbé de Mably is all but forgotten to-day. Yet in his time, the eighteenth century, this austere looking but kindly man — a subdeacon of the Church who refused to progress beyond that station — was regarded, both in his country and abroad, as one of the greatest thinkers of France. A contemporary of Rousseau and Montesquieu, he was often mentioned with them as the writer who exerted the most decisive influence upon the French Revolution.

Mably was a quiet and harmless scholar, yet he caused more bloodshed than any ordinary condottiere of the Middle Ages. Like Rousseau and Montesquieu, he died before the cataclysm began, but the journals of the Constituent and Legislative Assemblies were filled with references to him. And during the two years of fearful turmoil which followed the overthrow of the monarchy his fame was growing more and more. It was really the Terror which looked upon him as the fountain-head of the new dispensation. Marat and Robespierre were his avowed disciples, constantly quoting or paraphrasing his doctrines. After the Thermidorian reaction his influence naturally diminished, but the revolutionary fire was still smouldering and the "equalitarians" — the first communists in modern history — found their gospel in his writings. The *Manifesto of the*

3,31,33: 4500+7¶

Equals, drawn up by Babeuf in the latter part of 1795, has been characterized as "a chapter taken from Mably." Babeuf and his fellow-conspirators were sent to the guillotine; the memory of Mably, however, remained in high esteem . . . The French are appreciative of the *gloire* which their great writers bring to the nation.

Ten years after his death, Mably's literary executors presented to the National Convention a set of the new fifteen-volume edition of his works and petitioned the placing of his bust in the Pantheon. The President of the Convention, accepting the gift, paid eloquent homage to the great man who "had consecrated every moment of his life to the search of the means by which the happiness of the nations could be secured." At the end, he expressed his belief that "both the public man and the private individual will find in that precious collection the rule of their conduct, and that their gratitude will place Mably in the rank of the benefactors of mankind."

Between 1790 and 1797 four collected editions of the works of Mably were published, besides the early editions and the reprints of individual volumes. As the Revolution gathered momentum, curiosity turned more and more toward this "prophet of misfortune," who foretold the disaster and who, though he had no hope for the future, was generously giving advice. Frederick the Great was among his early admirers and Napoleon still read him with avidity. Roussseau, who at one time or another bore a grudge against him, had a high respect for his "sane views" and "pure and sublime morality." Everybody read the old abbé: the ladies of the *ancien régime* as much as the firebrands of the Revolution. Political prisoners — and they belonged to all sects with the varying seasons — carried his works into their cells. Yet to-day people, unless they are special students of government and political science, do not even know that these books exist.

This neglect can be only partially explained on the ground that Mably served his time, and once the problems of his time were solved, his works naturally sank into oblivion. All great works are born of their own age and yet they do not lose their interest with the passing of that age. And besides, the problems to which Mably devoted his best energies are by no means solved. The reason for his obscurity in our time must therefore be sought elsewhere.

With all his earnestness, Mably was not an original writer, — and worse still, he was not a good writer. Novel as they sounded in his time, most of his teachings could be traced back to Plato, whose *Republic* and *Laws* he apparently knew by heart. Among the moderns, he borrowed freely from the English and French philosophers, especially from Locke. But nobody was entirely "original" at that time, or at any other time before or since. Mably's main defect was that, as a writer, he was lacking in imagination. His style, concise and lucid in detached passages, becomes heavy and boresome in continued reading. It is the style of a man who despised the fine arts and whose ideal way of life was the simplicity of the Spartans. As a moralist he was unquestionably right. The Spartans were far superior to the Athenians in morals, but, unfortunately, there were no writers among them.

Yet those views of Mably in which he appealed more directly to the future would seem to deserve greater attention. It is true that his socialism was based chiefly on ethical grounds and he himself considered it as something

desirable, but utterly unobtainable. While he dreamed of a country in which everybody was equal, and while he tried to prove that such a state of affairs was really the condition most natural to men, he also taught that it would be monstrous to transgress upon private property and class distinctions where these existed, and he advised the Poles that they should provide for a hereditary monarchy in their new constitution. There is a sharp division in Mably between the practical statesman and the theoretical thinker; and since in his works this division is often blurred — one mood gliding imperceptibly into the other — an air of inconsistency hangs about him. Viewed, however, as a man of his own age this inconsistency disappears.

Surely, his socialism was not the "scientific socialism" of later days. Mably speaks of self-interest as the main source of his equalitarian doctrines, but it is obvious that his idealistic philosophy would have shrunk from any materialistic interpretation of history. He knew nothing of "economic necessity" and probably would not have cared for it if he had known. Yet one cannot dismiss him as a mere utopist. By his thorough and destructive criticism of the existing society, he was one of the ancestors of all modern radicals.

The dual nature of Mably's work can be accounted for by the contrast of his early and his later life. Mably — Gabriel Bonnot de Mably, the son of a well-to-do nobleman of Grenoble — was slated for a distinguished career. A young man, who had already attracted notice by a historical study, he was one of the visitors of the Paris salon of Madame de Tencin, a relative of his and the sister of Cardinal de Tencin. He met there many prominent writers, among them Montesquieu. In conversation — and especially in discussion — the young abbé was well able to hold his ground. Madame de Tencin was rather proud of him. And so when in 1741 Cardinal de Tencin was made Minister of State, she persuaded him to take Mably as his secretary. The new Minister did not possess the gift of clear analysis, and it was common knowledge that during the next six years the Abbé's mind was behind every important action of the Cardinal. It was he who drew up the reports to the King's Council and gave the instructions in foreign affairs. The Treaty with Prussia in 1743 and the negotiations of the Congress of Breda in 1746 were based on his memoirs. Then suddenly this brilliant phase of the Abbé's life came to an end. He quarreled with the Cardinal about some trifling matter and resigned his office at once. He was thirty-nine years old.

From then on, till his death at seventy-six, Mably lived in complete retirement. He had a little house at Passy, modestly but comfortably furnished, and saw only a few friends, mostly abbés and academicians. But of the latter he was chary. Once the Maréchal de Richelieu, grand-nephew of the great Cardinal, informed him that he would get him elected into the Academy. Mably was so frightened that he ran to Condillac — who was his younger brother — begging him to forestall the calamity. He was afraid that he might lose his independence. Similarly, when considered for the position of tutor to the Prince of Parma, he made it clear that he would base the education of the future monarch on the principle that "the kings were made for the people and not the people for the king." The appointment did not come through, but Mably did not mind. He was not a vain man. He never even permitted a portrait to be made of himself.

The only passions of the Abbé de Mably — an arch-enemy of passions — were thinking, studying and writing, and, of course, arguing with his friends. During the forty years of his retirement, he devoted himself completely to the study of history, of law, of government, and — always — of morals. His first important book, published in 1748, was a survey of international law in Europe since the Treaty of Westphalia, an outcome of his diplomatic preoccupations during his service of the state. Then he wrote a volume on the history of the Greeks and another on that of the Romans. But his greatest historical work was his *Observations on the History of France,* published in 1765. "This work must be the guide of every one," the Abbé Brizard wrote in his *Éloge,* "who wishes to master thoroughly our national history." Two later essays, one on the study of history and the other on the ways of writing history, belong also to this field. Meanwhile Mably wrote three other works in which he developed his fundamental ideas on the nature of law. His *Discourses of Phocion,* 1765, his *Doubts about the Natural and Essential Order of Society,* 1766, and his *Legislation or the Principles of Laws,* 1776 — though they do not rank with such works as Montesquieu's *Spirit of the Laws* and Rousseau's *Social Compact* — are incontestably among the most significant political publications of the century. The first of these is a criticism of post-Periclean Athens, exhausted through the wastes of ambition and greed — a parallel to France after the magnificence of the reign of Louis XIV. The second is a reply to a book by Mercier de la Rivière, one of the chief exponents of the physiocratic doctrines of the prime importance of agriculture and the rights of despotism. And finally, the third is a systematic presentation of Mably's ideas about a communistic society, about a righteous and Puritanic Commonwealth.

For that is what Mably was — a French Puritan. In one of his last works, devoted to observations about America, he severely criticised the State of Georgia for having engraved on its seal a manor-house and a river with a ship under full sail. "I could rather wish to see a plain modest dwelling than this elegant house," he mused. "And why the ship under full sail? Let us hope that it may not prove for us the box of Pandora. If we regard commerce as the object and end of a flourishing state, from that moment we must renounce all principles of a sound policy . . ." He was especially pessimistic about the future of America. The Abbé did not believe that wealth was desirable. On the contrary. "Happiness is to be found in ourselves and not in the objects which surround us," he insisted again and again. The exclamation of Socrates upon entering a rich man's house, "How many things, which I do not need!" was one of his favorite sayings. And he logically carried out his conviction through his life and work.

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The American ministers — Benjamin Franklin and John Adams — followed their natural tastes in forming associations in hospitable Paris. Thus Franklin became the friend of Voltaire, and Adams the friend of the Abbé de Mably.

They first met in December 1782, at the house of the Abbé Chalut, at dinner. That night Mr. Adams jotted in his Diary: "The Abbé de Mably is very agreeable in conversation, polite, good-humored, and sensible; spoke

with great indignation against the practice of lying, chicaning and finessing in negotiations; frankness, candor, and probity were the only means of gaining confidence. He is seventy-four or seventy-five years old." Adams himself was in his forty-seventh year. About a fortnight later the two met again, in company of the Abbés Chalut, Arnoux and Tersaint, the latter the closest friends of Mably. "Had more conversation with De Mably than at any time before," Adams recorded in his Diary, adding, "He meditates a work upon our American Constitutions." There were other conversations later. And the Abbé de Mably really wrote his *Observations on the Government of the United States of America*, in four letters addressed to Mr. Adams, Minister Plenipotentiary of the United States to Holland and for the Negotiations of the General Peace.

"I have read, Monsieur, with the greatest attention the various constitutions adopted by the United States; and since you wish it ("et puisque vous le désirez"), I shall have the honor of communicating to you my remarks," — began the first letter, dated July, 1783. The last letter was dated a month later.

This introduction gave rise to an obstinate misunderstanding concerning the origin of the Abbé's book on America. As Adams related in his *Defence of the Constitutions of Government of the United States of America*, in 1787: "The foreign gazettes and journals have announced to the world that the Abbé de Mably was applied to by the United States of America for his advice and assistance in the formation of a code of laws. The Abbé himself, in his Observations, has said that I desired his sentiments. This is true; but the manner of the request ought to be known . . ." And he told how, upon meeting the Abbé, he was informed of the latter's intention of writing the history of the American Revolution. "The question was asked, "What part of the Revolution he intended to write? The whole. Where had he obtained the materials? It was supposed they might be obtained from the public papers, and inquiry of individuals." A long discussion ensued on the subject and finally Adams was asked to put his argument into writing, "as the conversation being in French, it might not have been fully comprehended." Accordingly, in a few days he addressed to the Abbé a letter. "By this," he continued, "it will be seen, that the request to the Abbé to write upon American affairs was a mere civility; and rather a desire that he would not expose himself, by attempting a history that he was altogether unprovided for, than any formal request that he should write at all."

John Adams's letter to Mably was, indeed, a masterly exposition of how the history of the American Revolution should be written. Acknowledging its receipt, the Abbé politely answered that he never wanted to write such a history. "The Abbé de Mably would be dead," he wrote of himself, "before he could assemble half of the material necessary for such an important work."

So the Abbé merely composed a volume of observations on the American laws and government. An English translation of the work was rapidly published and another into Dutch was undertaken soon afterwards. Writing to a Mr. A. M. Cerisier, who was to provide an introduction to the latter, Adams remarked: "I am very sensible of the partiality of the Abbé de Mably for a man who, he thinks, has contributed, from virtuous principles, to a great

event. His approbation is the more precious to me, as I know his principles to be pure, and his spirit independent. But take care to caution your reader against an implicit adoption of the sentiments of any writer, how great soever his name may be, or how justly soever his writings in general may be esteemed . . ."

As has been noted, in his letter to the Abbé, Adams set forth the difficulties of writing a general history of the American Revolution at that time. In that letter nothing was said about "a code of laws," which the United States allegedly had asked the Abbé to compose. This suppositious "code of laws," however, must not be confused with the "moral and political catechism," which the Abbé, in his *Observations,* recommended to Congress for use in the schools. To prepare such a "moral and political cathechism" Adams really did ask the Abbé de Mably, as this may be seen from the latter's answer to him, written on February 25, 1785. "Nothing could be more flattering to me, Monsieur," the Abbé wrote, "than the invitation which you have extended to me. I would not hesitate a moment to underake the moral and political catechism of which I have spoken in the letters addressed to you, if I thought that such a new work would be of any benefit to your country. But if the first did not prove fruitful, the second would fare no better . . ." The Abbé suggested, instead, that Congress itself should compose such a catechism; a work presented to the public by that body would have, he thought, much greater weight and influence.

Two months later the Abbé de Mably died. His name and teachings turn up frequently in Adams's letters. Writing to a friend, in September 1785, in connection with the question of the propriety of paying salaries to governors and judges — a practice which the Abbé de Mably vehemently opposed — Adams remarked: "I love the Abbé and revere his memory, but I was sorry that so crude an idea should be scattered in America, where many will be greedy to lay hold of it, and that a great writer who had spent fifty years in reading upon government, and had done honor to his age by his writings, should adopt with such facility so gross a vulgar error and popular blunder . . ." And after expounding the dangers of such a foolish thriftiness, which would exclude from public service all wise and virtuous but poor men, he concluded: "The magistrates in France, instead of having salaries, buy their offices. What is the consequence? Let the Abbé himself say. He would answer from Heaven, that they find ways to levy partial taxes to support even their mistresses at three times the expense of the whole salary of a Massachusetts Governor."

In spite of differences of opinion, John Adams was attracted to the Abbé de Mably. The Abbé *knew,* and this was a quality that Adams always respected. Discussing in a letter the theories of Condorcet, La Rochefoucauld and Turgot, he "lamented and deplored" what appeared to him a blind infatuation with a chimera. "I wondered the more at this," he observed, "because the Abbé de Mably was their intimate friend, their social and convivial companion, whose writings were familar to them." And again: "Not only Montesquieu, but the Abbé re Mably . . . might have have taught them more sense, though he too, indeed, was not always steady nor correct in his opinions." But in his works at least, "scattered here and there, are correct sentiments." But in his

was sent to James Madison, in 1817. Writing from his retreat at Quincy, Adams continued: "Accidentally, his *Phocion* is on my table. In the second conversation he says, 'Plato censured monarchy, pure aristocracy, and popular government. The laws are not safe under these administrations, which leave too free a career to the passions . . .' What is the security against these dangers? According to Plato, Phocion, and De Mably, 'an able mixture of all these governments: the public power should be divided into different parts, capable of overawing, of balancing, and of reciprocally moderating each other . . .' These sentiments, surely, must have appeared correct to the old American statesman.

Adams's *Defence of the Constitutions of Government of the United States of America* was chiefly directed against the attacks of Turgot. But that Adams had also Mably often in his mind is evident from the very first sentence of his introduction: "Three writers in Europe of great abilities, reputation and learning, Mr. Turgot, the Abbé de Mably, and Dr. Price have turned their attention to the constitutions of government in the United States of America and have written and published their criticisms and advice . . ." After which follows his grand refutation, in three volumes.

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Of all Mably's works, his *Legislation or the Principles of Laws* interested John Adams most. He read the book in the original edition of 1776, printed at Amsterdam in duodecimo form. There is hardly a page in the volume which does not have passages underscored, and his criticisms closely follow one another on the margins. Up to nearly the end of the first book underlinings and comments are in ink, afterwards in pencil. Sometimes three or four pages are passed by without a comment; sometimes there are three or four comments on a single page. In all, the book contains no less than three hundred notes, totalling about three thousand words. Read together with the text, these exclamatory remarks afford an unusual insight into the workings of Adams's mind. As if a continuous debate were going on: the French philosopher makes a statement, and the American statesman pounces upon him with his own opinion.

Adams was nothing if not spontaneous. All his writings are bursting with frankness, and his attempts at suavity — whenever he wanted to temper his impulse for plain speech — resulted only in charming awkwardness. Reading a book in his study, he did not have to feel the fetters of an imposed politeness. So he told his mind freely, without pruning and refining his views. "Chimera!" "Slap-dash!" "Ridicule!" he often fulminates on the margin, and once, really losing his temper, he exclaims: "Stark mad!" Sometimes he is just contemptuous, grumbling: "Proh dolor" or "Fiction" or "Prophecy." But being a generous foe, Adams was ready to acknowledge — on the heel of a passage which a moment before he called "miserable commonplace" — that this or that statement of the Abbé was "vrai," "tres vrai," or even "excellent." Of course, soon afterwards, irritated by a new turn of the Abbé's thoughts, he felt at liberty to state: "This is pitiful Ignorance and Weakness!" Or simply to marvel: "Is it possible the Abby should think all this would do?"

His opinions were always at the tip of his pen; only once, when the Abbé condemned the state's striving after foreign possessions, was he at a loss. "I know not what to say to this," he admitted. On the whole, he had a great pity for the impractical, idealistic imaginings of the Frenchman. "My friend Abby thou seest not in a true light the Distemper nor the Malady," he summed up the matter with resignation. The Abbé de Mably saw in avarice and ambition the source of all evils. But Adams knew that "Avarice and Ambition unchecked will work Ruin — everywhere."

The date of John Adams's reading of the volume is not known. Probably it was after his retirement from the Presidency, and certainly after the French Revolution. On page 188 occurs this remark: "All that is here said of the Crime of fortune is become v ry interesting from the late Revolution in France." But, judging from the difference in the handwriting, he must have read the book twice.

The *Legislation* consists of four books and comprises, in the first edition, over five hundred pages. In the present issue of More Books only passages from the first two books and their respective comments are printed. The May issue will contain the remaining portions. The work itself has never been translated into English. The passages here quoted have been translated for the purpose of this publication by Miss Margaret Munsterberg.

This is the sixth article published in this Bulletin devoted to those volumes of the Adams library which contain marginal notes by the original owner. First Adams's comments in Mary Wollstonecraft's *Origin and Progress of the French Revolution* were published; then, in subsequent issues, his criticisms on Rousseau's *Inequality among Mankind,* on Madame de Staël's *Influence of Passions upon Happiness,* on Pythagoras's *Golden Verses,* and finally on Condorcet's *Outline of the Progress of the Human Mind.* In the January 1931 issue of *Modern Language Notes* Professor Gilbert Chinard, of Johns Hopkins University, further printed Adams's notes in Voltaire's *Philosophy of History* and *Treatise on Tolerance* as well as in Rousseau's *La Nouvelle Héloïse.*

These articles, in all, contained about six thousand hitherto unpublished words from the hand of John Adams. The present publication will add some three thousand more words to that sum, and there are in other volumes of the collecion — in books by Joseph Priestley, William Godwin, Conyers Middleton, John Disney, Alexandre Hauterive, Philip Mazzei, Enrico Davila, Frederick the Great, and others — perhaps fifteen thousand more as yet unpublished. In Adams's own copy of his *Discourses on Davila* there are especially numerous marginal comments, but these — and these only — were incorporated in the sixth volume of *The Works of John Adams,* as published by his grandson, Charles Francis Adams, in 1851.

We believe — encouraged by the enthusiastic response of many scholars — that the publication of these notes will furnish a valuable aid for the understanding of the ever restless, vigorous, powerful mind of the Second President. Strong thought was a steady diet for Adams's mental appetite. And how he enjoyed it! One almost hears the cracking of the shells as he resistlessly goes after the kernel. Books were his companions from his early youth to the end of his life. He loved his books. His autograph appears in no less than 388 of these volumes, besides those from which — in the early years

before the collection came to the Boston Public Library — it was cut out by dishonest autograph hunters. There are, further, 175 other autographs in these volumes, representing a hundred and nine persons, most of whom were offering him their own works. In some of the books there are three signatures, those of John Adams, John Quincy Adams, and Charles Francis Adams. Surely, this is a library rich in association values.

But the Adams library has been described on several occasions in this Bulletin. This magnificent collection — one of the largest private collections of its day in America — came into the custody of the Boston Public Library in 1893, though the books were actually not transferred until two years later, upon the completion of the new building at Copley Square. Previously the collection was deposited in the Thomas Crane Public Library at Quincy. In that year, however, the Trustees of the Boston Public Library, "impressed with the great interest and historical value of the collection," asked the Supervisors of the Adams Temple and School Fund if the books could not be transferred to their institution.

"As the new Public Library building in Boston is nearing completion," they wrote, "it has occurred to the Trustees that the most appropriate and useful place for the collection would be in that building, where it would be of great use to a great number of students who resort to the Boston Public Library from all parts of the country, and where its value would be increased by the convenience of using it in connection with the large collection on kindred subjects already collected, and where it might also serve as a nucleus for one of the most important constitutional libraries in the United States . . ."

The Supervisors of the Adams Fund — acting under the chairmanship of Charles Francis Adams, great-grandson of John Adams — decided to comply with the request, convinced that "the intent of President Adams would be better carried out by placing the library where it would be more accessible to students and investigators." In 1917 the Boston Public Library issued a fine catalogue of the collection, under the editorship of Lindsay Swift.

The collection, as presented by John Adams to the town of Quincy, consisted of 2756 volumes. In later years many more books were added, bringing the collection up to 3019 volumes. Books on law, government, and social philosophy make up its larger part. In books on history the collection is equally strong; the works of the Greek and Roman historians are mostly in sixteenth- and early seventeenth-century editions. The classic poets, philosophers, and orators are also well represented. English poets occupy only a few shelves, but again there are plenty of volumes on science.

It would be interesting to make a close comparison between the library of John Adams and that of Thomas Jefferson — his successor, rival, enemy and friend. The relation of the two, both retired to solitude after lives spent in the most intense activity, was touching. For fifteen years the letters passed between Quincy and Monticello at frequent intervals. They regularly wrote to each other about the books they read and what they thought about them. John Adams, naturally, got angry more than once, but also quickly forgot it. A tone of esteem and affection pervades their correspondence. In 1814 Jefferson sold his library to the nation, for the price of nearly 24,000 dollars. His was larger than the Adams library, but two-thirds of it was destroyed by fire in

1851. The remaining portion is among the treasured possessions of the Library of Congress.

The library of John Adams is one of the most important collections in the Boston Public Library. Apart from its unusual intrinsic and monetary value, it is a monument to the memory of a great patriot, who was bound to Boston by a thousand ties. Incidentally, it is also a monument to the greatest political thinker that America has as yet produced.

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Fifty selected volumes of the collection — including those which contain Adams's marginal criticisms — will be placed on view during April in the Treasure Room of the Library.

ZOLTÁN HARASZTI

ON THE FLY-LEAF

Marmontel said to me, "M. L'Abbe de Mably n'a jamais écrit que des choses communes et en style commun."

BOOK ONE

Chapter I. That it is necessary to know the happiness to which man is called by nature . . . in order to judge what laws are most useful to society . . .

"What should you think, my Lord, of your maxims, if by chance one would prove to you that *good politics are not distinguished by good morals?*" P. 13.

This Truth is not incompatible with his Lordship's Maxims.

"However that may be, happiness is never either sad or laborious." P. 14.

Au contraire.

"I appeal to the Spartans, whom the Swedes would be happy to resemble." P. 14.

Aux Diables!

"*Proud of their poverty, their temperance, their frugality and their courage, they were happy,* because they feared nothing." P. 14.

Mal.

"*They looked with pity* upon the other peoples of Greece; they believed that they were seeing children who without cease required toys for their amusement, and who fatigued themselves uselessly in the pursuit of I know not what happiness which they could not attain." P. 14.

So do the Savages of North America.

"The philosopher who, on entering the palace of a rich voluptuary, cried, 'How many things which I do not need!' — *was he not nearer to happiness than the possessor of these insipid and satiating superfluities?*" P. 15.

Not at all.

"I am convinced that there are no good politics and no good laws in a society, except in as much as they conform to the intention of *Providence*, which certainly has not *attached happiness to the injustices of ambition and of avarice. Let us try, therefore, to understand these intentions, instead of studying how to satisfy our passions.*" P. 16.

Excellent.

"With our poverty, we can nevertheless hope to make citizens, whereas you, while ever increasing your riches, make only mercenaries. Great riches necessitate even greater ones, because *avarice is insatiable* . . ." P. 20.

All Passions — are not the love of Glory, the love of Country, the love of Liberty, and the love of Law insatiable too?

"As for me, I am content to demand morals, and I am not at all afraid of poverty; because I know that *poor citizens are more disposed to respect justice and law than rich citizens.*" P. 21.

Douteux.

"I know that with the help of morals one can achieve great things; and I know that with all the riches of the world the Romans were unable to defend themselves against some bands of barbarians." P. 21.

Neither Riches nor Morals can defend a Country without a Constitution.

". . . with morals *it is easy for me to imagine an order and a discipline* which would create invincible armies." P. 22.

Vrai.

The entire Prosperity of every State is in the discipline of its Armies. — King of Prussia.

"Besides, my Lord, granting your treasures were inexhaustible, what advantage, however transitory, would you gain if, instead of an enemy who has neither better laws nor better politics than you, you should encounter on your way a people who had *the courage to love poverty* and to think like the Spartans and the Romans? Should you not fear the fate of the Persians and of the Carthaginians?" P. 23.

Chimera!

But neither Morals, nor Riches, nor discipline of Armies, nor all these together, will do without a Constitution.

Chapter II. Nature has intended that the equality of fortune and of circumstances among citizens should be a necessary condition for the prosperity of the states.

"Remember what has been written about the customs of the savages of Africa and of America: you will see that they are confined in a very narrow circle of occupations,

and that their needs, which are the same in their state of equality, give these people also *the same character.*" P. 64.

The French are as much alike as the Indians.

"In these rock crevices that we have seen while climbing this mountain, misery may be hiding *some Horaces,* some Fersens, some Marlboroughs, some Aristides, some Epaminondases and a Lycurgus." P. 65.

But all Men are not Horaces and Marlboroughs.

". . . and if some citizens were distinguished by their merit . . ." P. 65.

This is giving up the point.

"As for the inequality of power, it is no less difficult for me to conceive how that has contributed to the banishment of equality. *Has nature created Briarei,* men with a hundred arms, to enthral my kind? No; disarmed, without the claws and the teeth of a lion, how do you expect me to force my fellows to recognize in me a superiority which I have not got?" P. 65.

Yes? Every Man of Genius has more than an hundred arms! a Figure, a face has a thousand arms.

"If I abuse my powers, will not a league be formed to punish me . . ." P. 66.

A League may be formed to support you.

". . . force may well have served as right so as to merit the consideration and have the credit of a gross and barbaric people, but not to be banished for equality . . ." P. 67.

Consideration is inequality.

"No, my Lord, it is not the fault of nature, if men have lost their equality . . ." P. 67.

Men have not lost what they never had.

"I do not deny that nature distributes her blessings unequally, but it seems to me that this is not done with a disproportion equal to the monstrous difference which we see in the fortunes of men." Pp. 67–8.

This is giving up the argument. The Abby is in truth very weak on this subject of Equality.

". . . however small you might suppose this inequality to be, it would always be a vice, which would not fail in a little while to acquire power and finally to produce the most extreme evils." P. 68.

Equal Rights, equal Laws, but unequal Power.

"If all men had to the same degree possessed the same qualities, the same inclinations, the same powers, the same talents, they would have approached one another less easily, and each would have been less disposed to put himself in the place which he ought to occupy." Pp. 68–9.

True! but destruction of your system, Abby!

Vous ne tirerez, je crois, aucun avantage des inclinations, des forces & des talens différens des hommes, pour prouver que l'égalité dans laquelle ils sont nés, ne pouvoit subsister. Prenez garde, Milord, de ne pas confondre notre état présent & celui de nos peres, quand ils sortirent des mains de la nature. Combien l'inégalité, une fois introduite parmi les citoyens, n'a-t-elle pas produit de besoins, d'arts, de professions, de vices, de préjugés, d'habitudes & de passions, qui, n'étant que son ouvrage & venus après elle, n'ont pu, par conséquent, contribuer à bannir l'égalité? Les besoins de nos premiers peres étoient trop simples pour que leurs inclinations fussent aussi variées que vous le prétendez. Rappellez-vous ce qu'on a écrit sur les mœurs des Sauvages d'Afrique & d'Amérique, vous verrez qu'ils sont renfermés dans un cercle très-étroit d'occupations, & que leurs besoins, qui sont les mêmes dans leur égalité, leur donnent le même caractère.

Je dis la même chose des talens; la nature ne les répand point avec

assez d'inégalité, pour qu'ils puissent établir une grande différence dans la condition des hommes. C'est notre éducation, si capable d'abrutir les uns & de développer dans les autres les facultés de leur ame, qui nous persuade que la Providence a fait différentes classes d'hommes. Dans ces trous de rocher que nous avons vus en montant sur cette montagne, la misère y cache peut-être des Horace, des Fersen, des Malbourouck, des Aristides, des Épaminondas & un Lycurgue. Dans la première situation des hommes, une éducation égale développoit à peu près les mêmes talens dans tous, & si quelques citoyens étoient distingués par leur mérite, ils étoient amplement récompensés par l'estime plublique & par les Magistratures auxquelles ils étoient élevés.

Pour l'inégalité des forces, il ne m'est pas moins difficile de concevoir comment elle a pu contribuer à bannir l'égalité. La nature a-t-elle créé des briarée, des hommes à cent bras, pour assujettir mon espèce? Non; désarmé, sans les griffes & les dents d'un lion, comment voulez-

TWO PAGES FROM "LEGISLATION OR THE PRINCIPLES OF LAWS" BY THE ABBÉ DE MABLY
WITH UNDERSCORINGS AND MARGINAL NOTES BY JOHN ADAMS
FACSIMILE IN ORIGINAL SIZE

"I beg you, my Lord, not to believe that it has been necessary to preserve independence as well as equality in order to make ourselves happy. Both, to be sure, *are gifts of nature,* but they are different . . ." P. 69.

What is the independence of a Child on its mother?

". . . we have not been created equal, because it was important for us to remain independent; but we are born independent, because it is important for us to be born equal and to remain in our equality." P. 69.

It is only in point of rights that Men are born or created either equal or independent. All that he says is sophistry upon this head.

". . . these magistrates *whom I have placed* in their tribunal only occupy a place that I could occupy in turn . . ." P. 71.

Fiction.

Why should a *subordination of that kind be opposed to the most complete* equality?" P. 71.

Because inequality is not equality.

". . . I am sure that in order to impress men the magistrates do not need *at all* this trapping of pomp, of grandeur and of power that accompanies them." P. 71.

But have they need of any?

"Since it has been proved that *the Spartans* lived for six hundred years in the greatest equality . . ."

Sparta could not maintain its own population.

". . . it seems to me that one may conclude from this that we can find happiness only in the *common ownership* of goods. I beg you, my Lord, not to lose patience, and to listen to me." P. 74.

Stark mad.

Chapter III. Of the institution of property. It is not at all the cause of the union of men in society. Nature invited them to a community of goods.

"You would be right, my philosopher answers me, *if nature had made man avaricious and ambitious* as she has made him sensitive to pity, to anger, to gratitude, to friendship, etc." P. 79.

Has not nature made men ambitious? Is not emulation natural? Man is more sensible to pride than to pity.

"Since there was no wealth, there should not have been any avarice." Pp. 79–80.

If avarice followed property, ambition preceded it.

". . . some philosophers have maintained that we are born enemies of one another, and that when they begin to breathe, men have the desire to war upon one another, to destroy and enslave one another . . ." P. 80.

An innate passion for war and an innate passion for distinction are different things.

". . . this virtue, which stifles ambition, allows only *emulation and the love of glory to appear.*" P. 82.

Ambition is the basis of these.

"Nothing seems *easier* than to make people contented with the performance of duty, before the institution of property; for nothing was *easier* than to provide for their need and to satisfy them." P. 83.

Ask the Sachems. Ask the Indians.

"I seem to see citizens distributed in different classes; the strongest are destined to cultivate the land . . ." P. 83

Who determines this?

". . . and the magistrates, truly fathers of their country, have almost no other function than that of upholding morals and of distributing to each family the goods that it needs." P. 83.

Poor Abby!

"It was, as it seems, ***laziness*** that clouded the happiness of that golden age." P. 83.

Ah! paresse!

"*In order to proscribe laziness,* it was only a matter of encouraging work, by issuing laws which would have reawakened in the citizens *the natural instinct that invites us to seek the esteem of our fellows and to fear their contempt.*" Pp. 84–5.

Pas si facile.
This is to invite ambition.

"To stop the complaint of industrious men who would find it disagreeable to work for citizens who were useless to society, it would have been enough to accord them compensations and distinctions which would have made them *be looked upon as the benefactors and fathers of their country.*" P. 85.

This is the greatest of all inequalities.

"Men did not discover the abyss that they were digging under their own feet, and they made the sinister law which ordained the distribution of land." P. 86.

Here it always must end.

". . . *one seems to forget oneself* [in communism] *in order to love only the laws: experience proves it* and reason confirms experience." P. 100.

Quære.

"Let us have no illusions: *property divides us into two classes,* into the rich and the poor."

Vrai.

Chapter VI. The insurmountable obstacles which oppose the re-establishment of the destroyed equality . . .

"Do not doubt, replied our philosopher with vivacity, if I could destroy the prejudices which misguide our reason, if I could *tear from our hearts the tyrannical passions that enslave it,* I would not hesitate a moment to lead men back to the most perfect equality." P. 102.

Visions!

"In establishing a common ownership of goods among the simple citizens, as among the magistrates and the warriors, it would have been *easy to form a republic which would have found in itself the means necessary for everlasting subsistence.*" P. 106.

Visions!

"One would say that men have only one dominant passion; but *be sure that there are two passions equally strong,* equally *masterful,* equally *lasting,* and which have made an enternal alliance between themselves. Is a man only rich? He wants to be great. Is he only great? He wants to be rich. Is he rich and great? He wants to be *richer and greater* still." P. 108.

Vrai.

"I believe I have noticed a hundred times, even among people who pride themselves on just and forceful thinking, that they let themselves be caught by the glamour of grandeur and of riches, and fall back mechanically into the place in which they have by chance been born." P. 109.

Tres vrais.

". . . a kind of blind and confused instinct, the result of habit and of *some sort of modesty,* restrains the plebeians and, without their being aware of it themselves, this instinct will calm their restlessness." P. 111.

The magistrate was sacred.

"By what signs, then, will a legislator recognise whether or not a people can still conform to *the designs of nature* and enjoy in equality the happiness for which she has destined them?" P. 112.

Ridicule.

". . . *it is when virtues will be more honored and useful than titles and riches, and when ranks will be judged by honesty.*" P. 113.

When was this?

"It would be easier to induce these savages [the American Indians] to cultivate the necessary arts than to make us abandon the superfluous ones. I find in their society, as yet scarcely formed, *the most perfect equality.*" P. 114.

Mistake.

"They love hospitality . . ." P. 114.

Why?

"Veritably, says my Lord to our philosopher, I despair, as you do, of the general conversion of Europe . . ." P. 115.

Prophecy.

". . . in every state, where property is once established, it has to be regarded as the foundation of order, of peace and of public safety." P. 121.

Principe sure.

"Indeed, my Lord, after having rejected *the happiness that nature offers us . . .*" P. 121.

Ridicule.

"Remember how unhappy some of the ancient republics were, because in them *the rights of property were not held sacred.*" Pp. 121–2.

Thou shalt not steal; nor covet. Though Commandments are not sufficient to make property sacred. A Ballance was wanting in their Constitution.

"The despoiled citizens and the enriched citizens did not thereby become better citizens: the one class thought only of rapairing its losses; the other meditated only upon new injustices, and the *state found itself divided into two republics.*" P. 122.

And no arbiter between them.

"Who does not know that the greater part of the uprisings and revolts are the result of the rapine of the princes, of their ministers, and of their favorites?" P. 123.

The Nobility alone in Monarchies have made property secure.

". . . today every law will be good, which will tend to deprive our passions of any means or any pretext for violating, even in the slightest degree, the rights of property." P. 124.

The Ballance alone can do this.

"It is not enough, my Lord, to restrain avarice; it is necessary to watch every step of ambition; for ambition is born with the inequality of fortune; and if you allow the rich to believe that they are destined to command, you will soon groan under all the misfortunes of ambition and of avarice." P. 124.

The Abby has not seen the true source of the Passions. Ambition springs from the desire of esteem and from emulation, not from property.

"The greatest happiness for men would be to see this multitude of laws, with which they are harassed, fall into oblivion and contempt." P. 125.

Smart but not wise.

"But he would be a stupid legislator, who would content himself with saying to men: *I forbid you to be avaricious; you shall not be ambitious; you shall not prefer money to*

honesty; you shall love your country, and you shall make yourselves worthy of the offices before you aspire to them." P. 126.

Assez ridicule.

". . . the laws have accomplished nothing and will accomplish nothing, until they have disposed of the private life of the citizen and of the resources of the government in such a way that we may find our happiness without the help of avarice and of ambition." P. 126.

Les Ressorts du Gouvernement are indeed the only remedy. In Ballance there is the only hope. This the Abby was not enough sensible of.

BOOK TWO

Chapter I. The character of the laws necessary to repress avarice, or at least to prevent a part of the evils that it produces in the states where the ownership of goods is recognized.

"Such was the principle of Lycurgus; and I should like *those little people,* who take the liberty of blaming his conduct because they are incapable of understanding his wisdom, to tell me how this legislator would have gone to work to bring it about that his citizens preferred *their liberty,* their country, glory, justice, temperance and frugality to any number of things which it is easy to find more agreeable, if he had established his republic in such a way that a treasury would have been necessary for its success." P. 129.

Grave. Coxcomb.
They never had any.

"The two kings, at least, the senators, and ephors, magistrates of *a rich republic,* would in the first place have doubted if it was compatible with their dignity to live in the simplicity prescribed by the laws." P. 129.

Fire and water may live in peace when wealth and the Republic of Sparta can be reconciled.

"It is necessary that the state should have few needs, if one wants the magistrates to be just; and in order to attach them still more rigidly to justice, it is necessary that *the laws should let them have no other needs than the rest of the citizens have.*" P. 130.

Nothing but the Ballance of Government can attach them to justice.

". . . it is because magistrates restrained by sumptuary laws do not feel the need of *a scandalous fortune* in order to be happy . . ." P. 131.

Peace and no foreign ministers, no expenses.

"The immoderate needs of the republic *cannot for long be associated with moral modesty.*" P. 132.

True.

". . . *and which, then, disguising itself behind the mask of glory and of love of country,* profited from all the circumstances in order to introduce into Rome an enormous

luxury that despised both the ancient laws and the new regulations, with which some good men desired to prop up the republic when this was ready to crumble." P. 133.

Neither the ancient laws nor the new regulations completed nor preserved the Ballance of Government.

". . . in proportion as avarice will increase, it will establish a greater distance between the rich and the poor . . ." P. 134.

A mesure que propriété croitra.

". . . that is, it is unjust that after having sacrificed my arms, my work, my pains to the state, it should take back, by a hocus-pocus trick, a part of the salary that I have received *for cultivating or for defending the lands of which I own nothing.*" P. 135.

Life and limbs and liberty are to be defended as well as property.

". . . *indirect taxation furnishes the magistrates with a thousand pretexts and a thousand artificial means for satisfying their passion and for deceiving the people.*" Pp. 135–6.

Vrai. Mais.

"Law suited to give moderation to the government would have been more useful to you [in America] *than your money and your banks."* P. 137.

Proh dolor!

". . . *I should wish* that riches did not entitle one to attain magistracies." P. 137.

That Men were different.

"I should wish above all that the law did not allow any emoluments to be attached to the offices of magistrates." P. 138.

Franklin's hypocrisy.
Marchamont Needham's nonsense.

"As they would see in the magistracies nothing but duties, pains, cares and glory, common souls would not dare to aspire to them; that was what made the strength and the grandeur of the Romans." P. 138.

While Rome had no property, their heroes were poor and proud; but as soon as they had property, laurel and oaks would not do.

"If they had known our honorariums, pensions and profits, every citizen, provided that he loved money, would have believed himself worthy of the consulate and of the censorship. He would have aspired to these, and with this aspiration, would have made intrigue and corruption fashionable; he would have succeeded, and his success would have made merit seem useless." Pp. 138–9.

Miserable common-place.

"Honest people, *after having made some efforts to save the Republic, would have abandoned its administration, to seek happiness in retreat;* and you know, my Lord, what it means to have administrators *without virtues and without talents.*" P. 139.

Vrai.
Virtues and talents must have pay where there is property.

"Here are the requirements of a vile and corrupted man, whom valets, dazzling liveries, carriages, a palace and a sumptuous table *touch more closely than his duties.*" P. 140.

It is not because pomp touches him more than his Duties, but because it touches the People more than his Virtues.

"Jean de Wit, accompanied in the streets of the Hague by a little lackey, carried a candle before him in order to light his way; was he not respected both by his own people and by the most powerful monarchs of Europe?" P. 140.

John de Wit was respected to be sure at least by the People.

"An infallible way to degrade our government would be to augment the salaries of our senators." P. 141.

The People had better pay them than let France pay them.

"I would tell you that *even the most ordinary salaries are a great vice,* or at least the seed of a great vice." P. 141.

De Mably was only weak. Another teacher of this doctrine was wicked.

"He will become neglectful, and in order to restore him to a certain activity, it will be necessary to augment his fees, or he will know well how to augment them himself by paying himself with his own hands." P. 141.

Will he know less for not having any legal pay?

"Since property is recognized among men, *it would be useless* to wish to deprive them of the desire to enrich themselves or of increasing their fortunes; the law should be confined to the restriction of avarice." P. 143.

Sans doute.

"The legislator will begin to bring home to us much of the intentions of nature, when he will have constrained this passion so that it will become merely conservatory. There is an art of preventing it from degenerating into a niggardliness which makes man vile, insatiable and hard." P. 143.

Whatever can be done to restrain Avarice and encourage Generosity with discretion should be done.

"Combat avarice by making men love generosity . . ." P. 144.

But the Ballance of the Government alone can be effective. Generosity tends to Morality.

"Since society is infected with this spirit of pillage, which results from the farming out of public rights, the gambling with papers and arbitrary taxes, do not hope to find there any more any justice and honesty." P. 145.

Proh dolor.

"The torrent of public morals *will destroy* all the dikes that have been built to obstruct it." P. 146.

If there is no dike versus the torrent.

"You do not want me to desire the property of others, of whom I am jealous? Then arrange your laws so that *I may be contented with a moderate fortune.*" P. 147.

Thou shalt not covet. If that Law is not obeyed, what other Law will be?

"Almost no one has the courage to be happy according to his own taste; people want to be happy in the style of everybody, because they want their happiness to be noticed and perhaps envied." P. 148.

This is the genuine source of the Passions.

". . . to remedy the misery of the poor by the folly of the rich means to repair a fault by a fault, that is to create two faults." P. 148.

It would be better than that the poor should perish. Abby thou had it not right.

"The ancients thought more sensibly than we do: in none of their writings will you find the praise of riches or the absurd apology for luxury." Pp. 148–9.

There is no need of Eloginms on Riches. The New Testament makes no Elogium on them. An immoderate thirst of them is a vice and is not honourable.

"When I consider how their agreeable talents have been baneful to the Athenians, how much the paintings, statues and vases of Greece have brought injustices violence and tyranny to the Romans, I ask you what good can an Academy of Painting be to us?" Pp. 149–50.

The People would not vote for Consuls, Praetors or Questors who could not or would not entertain them with Exhibitions of Pictures, Statues and Vases.

"The more austere your regulations will be, the less dangerous will be the inequality of fortunes." P. 150.

The rich would hoard and the poor would suffer.

"There are, nevertheless, no laws easier to make and the execution of which can be more easily assured." P. 151.

J'en doute.

"Without reproaching commerce for the innumerable needs that it gives us and the superfluities that it renders necessary, is it not true that, as it is undertaken through cupidity, its spirit is essentially contrary to the spirit of all good government?" P. 151.

Commerce is more in honour in America than in England or even Holland. Merchants give the Ton. Is this a good symptom? Our first Magistrates and Citizens are Merchants.

(*To be concluded.*)

Ten Books

In December 1929 President Hoover appointed a committee of experts, under the chairmanship of Wesley C. Mitchell, to direct a national survey of social tendencies, with the emphasis laid on the change rather than on the stable elements of the social organism. *Recent Social Trends in the United States,* in two volumes of about eight hundred pages each, represents merely the summary of the findings of the committee, the work being supplemented by thirteen volumes of special studies. "The primary value of this report," the introductory statement emphasizes, "is to be found in the effort to interrelate the disjointed factors and elements in the social life of America, in the attempt to view the situation as a whole." It would be absurd to attempt to appraise in a paragraph the results of this immense investigation, which has been hailed by competent scholars as marking an epoch in American social studies. It is enough to indicate here that the inquiry has been directed to the fields of mining and agriculture, as these have been affected by technological improvements; to the problem of population and the resulting effect on regional planning; to the questions of the standard of living and the dangers of unemployment; to family life and the organization of social and cultural groups; to crime and punishment; to education and the arts; and to public health and welfare. The twenty-nine studies have been written by various experts — by William F. Ogburn, Malcolm M. Wiley, Leo Wolman, Frederick P. Keppel, and others — mostly scholars attached to universities or to research institutions. — The call-number is *3567.825.

American Literature, 1880–1930, by A. C. Ward, is an excellent survey of American literature during the last half-century. What can be watched during the time is, according to the author, "a spasmodic conflict between elegance and energy, between the 'dimity convictions' of New England culture and the appetite for huge gobbets of raw life such as Jack London, Upton Sinclair, Theodore Dreiser and others have torn from the carcass of experience." The author himself has more energy than elegance, but his judgment is balanced and he reasons well. The main strength of his book lies in its vigorous, persuasive style. Besides, Mr. Ward has a happy faculty for quick, condensed characterisation. — The call-number is 7396.417.

Henry Adams [2347.108], by James Truslow Adams, is the first biography of the author of "The Education of Henry Adams." The fact that no one has attempted the task before may be explained on the ground that Henry Adams's own superb autobiography has seemed to make it superfluous. Unquestionably, it took courage on the part of James Truslow Adams to write his book, for any biography would necessarily suffer from a comparison with the autobiography. Mr. Adams, however, has been modest in his undertaking. Instead of trying to rival Henry Adams, he merely wrote a sort of introduction to the great work, and as such, his book is eminently useful. Doubtless, there will be many people who, having read this biography, will turn to read the autobiography itself. Mr. Adams has had a chance to correct minor errors in "The Education of Henry Adams" which, after all, was written in the old age of the author, at a time when the memory of many incidents was already blurred in his mind. Mr. Adams's criticisms, besides, help the reader to find his own

orientation and not to accept all of Henry Adams's conclusions as final. Another valuable feature of the new book is that it fills in the gaps in the narrative of Henry Adams.

Zola [2646.85], by Henri Barbusse, is a picture of the artist rather than a study of his works. Indirectly, of course, a good deal of criticism is offered, too. Mr. Barbusse's style and method are highly individual: he wants to represent every phase of Zola's life in a *synthetic* way, so that one may always be aware of what is going on in him and around him. But the book is good reading; it has all the necessary data and enough of good stories. Who would have thought, for example, that Zola, the determined foe of the Church, had his daughter Denise confirmed, working with her at her catechism... Zola's friendship with Cézanne, Maupassant and Flaubert; his relationship with Edmond de Goncourt and Turgeniev; his position in regard to younger writers, imitators and detractors, are reviewed with poignant skill. In 1892 Paul Bourget wrote to Zola: "You are the heir of Balzac. I am, alas, a tiny legatee of one of the codicils of Stendhal's will . . ." The story of the Dreyfus Affair occupies small space in the book; on the other hand, the author discusses at length the novelist's gradual conversion to socialism.

Dr. Arthur Lynch, a British scholar, has written a book, *The Case against Einstein* [5967.278], an attack — as the title indicates — on the theory of Relativity. There are three domains of science of special interest in this theory, Dr. Lynch points out, those of psychology, physics and mathematics. Examining the theory in each of these domains, he finds that "in psychology it is simply imitative, being derived from Kant as the fountain head; in physics it has nothing new except the bizarre notions, the disconcerting conclusions; and in mathematics it consists in giving to mathematical expressions which occur in the writings of others, notably of Riemann, strained meanings and in setting down as realities what are conventional modes of representing operations." The volume is a curious compound of science and pamphleteering. The latter portion is intelligible and amusing, but whenever the author leaves the field of verbal persuasion and turns for argument to differential calculus, the ordinary reader feels that he merely has to take his word for it. The theory of Relativity is beyond the comprehension of, let us say, the average card-holder; but, unfortunately, so is the differential calculus. The book therefore suffers from the very duplicity of its nature: lay-readers cannot use its mathematics, and scientists do not need its invectives. Wyndham Lewis has been far more effective in his "Time and the Western World." He did not even bother with mathematics.

History, Psychology, and Culture by Alexander Goldenweiser is a collection of sociological and ethnological essays, written during a score of years. In one section of the book the author offers critical estimates of the theories of Lowrie, Lévy-Brühl, Frazer, and the American anthropologists; in others he discusses J. Teggart's interpretations of history, and Wundt's and Freud's contributions to sociology. The psycho-analytic view of totemism leads him to a thorough study of that phenomenon. — The call-number is 5567.378.

Norman Bentwich, author of *England in Palestine* [3049.341], has lived in Palestine for fifteen years, for ten as Attorney-General of the country. He writes from the Zionist point of view, but his book is by no means narrowly partisan. It is, indeed, distinguished by a judicious, calm tone and by a thorough documentation. The larger part of the book is historical, dealing in successive chapters with the military administration of 1917–1920, the establishment of the civil administration, the meaning of the British Mandate, the autonomy of Trans-Jordan, the three years of Lord Plumer's service, the crisis of the Wailing Wall, and other periods and problems. The

second part of the book is an interpretation of the government of Palestine, explaining the organization of the executive, legislative and judiciary powers. Mr. Bentwich's narrative is based on personal experience; and it has the freshness which only such knowledge can give.

China's Foreign Relations [3016.304] by Professor Robert T. Pollard is a detailed study of a bygone age of Chinese history, beginning with 1917 and ending with September 18, 1931, the day of the dynamiting of the South Manchurian Railway, just north of the city of Mukden. China's chief aspiration throughout this period has been the recovery of national rights, of freedom from the restrictions imposed upon her by the Western powers. Little was gained at Versailles, but the Washington Conference in 1921 gave at least nominal respect to China's sovereignty. Subsequently the war weariness of the Western powers and their need for Chinese markets, as well as their fear of an alliance between China and Soviet Russia, helped China to gain her objectives — until the Japanese attack upset everything. But the author stops at this latest phase of Chinese history, nor is the temper of his book influenced by it. Probably Professor Pollard was already well ahead in his labor when the dynamiting of the South Manchurian Railway occurred.

The first volume of a proposed three-volume work *The Life of Richard Wagner* [4047.705] by Ernest Newman has just been published. The distinguished English critic describes his work as "an attempt to bring, for the first time, all the available Wagner documents into one focus." The fact that there exist six thousand letters written by Wagner may indicate the scope of the biographer's material. Mr. Newman lays special stress on Wagner's financial difficulties, — and to bring about a clearer understanding of Wagner's attitude as a careless borrower and debtor, he has included a valuable account of the social and economic status of the musician in the eighteenth and early nineteenth centuries. Snubbed socially in England, underpaid and dominated by patrons in Germany, the lot of composers and musicians was humiliating in those times. It was Wagner who ultimately liberated the composer and made him the dictator of prince and public. The present volume extends from 1813 to 1848, from Wagner's birth to the year after the completion of "Lohengrin."

The centenary edition of *The Letters of Sir Walter Scott* [6541.88] has been edited, with the cooperation of others, by Professor H. J. C. Grierson, of the University of Edinburgh. The nucleus of this comprehensive edition is a large collection of Scott's letters recently donated to the National Library of Scotland. The edition has been made with scrupulous care and with an eye to the "manipulations" of the previous editors, Lockhart and Douglas. Of special value has been the discovery of a volume of letters written to John Ballantyne, the publisher. "Scott is not, of course, the only author or artist who has been keenly interested in the business aspect of his work," Professor Grierson writes. "It is not Scott's acquisitiveness that is the disturbing factor, but his reckless expenditure on the purchase of land and in a large-handed hospitality. It was not really 'ostentatious,' as Macaulay with his so different temperament describes it, but rather imaginative — an aspect of that dream-life, which, with all his air of the business man and man of the world, he lived throughout . . ." The edition so far consists of three volumes, covering the period from 1787 to 1814. It includes letters to members of Scott's family, to friends and to literary men — Wordsworth, Southey and Byron among them.

Library Notes

As this issue of More Books goes to press, the Library's budget for 1933 is still in its semi-final form. Its maximum possibilities are, however, sufficiently clearly indicated to reveal the conditions under which the Library is having to operate during the current year.

The total amount proposed for the Library for 1933 is $1.101,665. This is a decrease of $66,490 (5.7%) from the amount ($1,168,155)) that was available for 1932.

This decrease is having to be met at a time when the demands upon the Library are increasing as never before. During the prosperity years reading and study did not apparently loom as large in the public mind as they have since then. For instance, in 1929 the Boston Public Library did not lend relatively any more books than in 1928. But in 1930 it lent 5% more books than in 1929; in 1931 it lent 14% more than in 1930; while in 1932 it lent 19% more than in 1931.

These figures mean that in three years' time the citizens of Boston increased their use of the Public Library by 42%. The average increase for all public libraries in the larger cities of the United States was 37% for the same period.

And now the experience of the first months of 1933 shows that this increase is continuing unabated into the current year. During January and February 1933 the Library lent 23% more books than in the corresponding months of 1932.

The Library will do its best during 1933 to meet these increasing demands as it operates under its reduced budget. In every single account of the budget careful attention is being given to measures of economy. The largest single item of decrease has had to come in the amount available for the purchase of books. This has had to be reduced from $160,000 for 1932 to $75,000 for 1933, a reduction of 53%.

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The annual report of Dr. Herbert Putnam for 1932 shows the amazing growth of the Library of Congress. According to the report, the number of printed books and pamphlets in the Library reached by the end of the year 4,477,431 volumes — a gain of 185,143 volumes over 1931. The number of maps and views is 1,265,116; the volumes and pieces of music, 1,087,607; and the number of prints, 520,828. A numerical statement of the number of manuscripts is not feasible.

A large portion of the new accessions, the Library of Congress has received, as in earlier years, by gift. No less than 22,453 books and manuscripts were given to the Library during the last year. From among the principal donations Dr. Putnam singles out the copy of Samuel Kirkham's "English Grammar," which Lincoln studied and then gave to Ann Rutledge. Gabriel Wells, the New York rare book dealer, gave the Library two holograph scores, one by Thomas Augustine Arne and the other by Frederic Clay, — and Miss Lucy Eugenia Osborne, Librarian of the Chapin Library at Williamstown, Mass., gave two letters of Martha Washington.

The report specially mentions a group of 424 volumes of Shakespeareana, given by Dr. Mary G. McEwen. "Even though one of the largest collections of Shakespeareana in the world is housed in the magnificent new building of the Folger Shakespeare Library, just across the street from us," Dr. Putnam writes, "this

field of acquisition will be by no means neglected by the Library of Congress, since the collections of these two entirely separate institutions will complement and supplement each other."

The Library of Congress has also continued its endeavor to acquire photostats of the letters of Washington held by other institutions or in private hands. The accession of photo-copies of manuscript materials for American history preserved in foreign archives and libraries, made possible for the past five years by the gift of John D. Rockefeller, Jr., is characterised as "extraordinary" by Dr. Putnam.

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Mrs. Elizabeth Sprague Coolidge generously presented to the Boston Public Library a concert by the Manhattan String Quartet of New York. The concert was given on March 26, Sunday, at eight o'clock in the Lecture Hall. Works of Beethoven, Debussy, Glazunov and Mozart were on the program.

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The February 3 issue of the *Harvard Alumni Bulletin* is mainly devoted to the affairs of the Harvard College Library. Mr. Alfred C. Potter, Librarian, describes in an opening article the various curtailments which the library has had to suffer due to the depression. "With the income from the funds available for books and maintenance reduced by a little more than 25 per cent," he writes, "drastic measures had to be resorted to in order to keep within the lessened budget . . ."

The most important of these economy measures has been the closing of the library at six instead of ten in the evening. The measure was adopted with the greatest reluctance, since "it was realized that this early closing would work great hardship on many students, especially those in the Graduate School." The saving brought about by it, however, in light, heat, and extra attendance was very material.

"All the books purchased for the Library," Mr. Potter continues, "are bought from the income of various funds, and this income dropped from $75,105 to $59,388. Out of the reduced income must be taken the annual charge for periodicals and other continuations, amounting to about $19,000. Another factor affecting the present situation as far as book buying is concerned lies in certain restricted funds . . . Important and useful as such funds are in building up the Library's collection in special fields, they do not help out in the present emergency, where the crying need is for general and current books. The result is that our present purchases would look eccentric, to say the least, to an outsider not acquainted with all the facts . . ."

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Another article relates that the librarian had recently looked through the old scrap-books in which the letters received by the Harvard College Library were pasted for many years. There are a hundred of these folio volumes, covering the years from 1826 to 1914. Since the latter date the letters have been kept in more modern filing cases.

"Buried in the old scrap-books were many letters from distinguished men," the writer tells. "These have now been taken out and placed in the Library's collection of autograph letters. Among the writers are Henry Adams, George Bancroft, James Freeman Clarke, Caleb Cushing, Thomas Wentworth Higginson, Longfellow, Lowell, Francis Parkman, Samuel F. Smith, Charles Sumner, Thoreau and Brigham Young."

Among the letters printed as examples, there is one by President Eliot to Justin Winsor, then newly appointed librarian. "My dear Winsor: Yours of the 14th came to hand yesterday," President Eliot wrote from Bar Harbor. "Your idea of a vacation seems to me a little inadequate — except the Clark's Island excursion — but I have no doubt that practice will make you much more perfect in the art of summer resting . . ."

The writer of the article adds the meaningful comment: "Perhaps some later librarians have been 'inadequate' about vacations!"

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The number and variety of manuscript letters preserved in the Harvard College Library is really astounding. The short article in the *Harvard Alumni Bulletin* hardly does justice to the bare names of the many groups.

"The longest file comprises the letters written to Charles Sumner, contained in nearly 200 good-sized scrapbooks. The Jared Sparks manuscripts include a long series of letters written to him. The large mass of President Eliot's correspondence is fittingly kept with the Harvard archives . . ." And so on.

There are many letters from Ralph Waldo Emerson, Charles Eliot Norton, and others. The Henry Villard papers, rivalling in extent the Sumner letters, and the letters written to Edwin Lawrence Godkin are of great political and historical interest.

"In English literature," the article continues, "there are letters ranging from Coleridge to Lewis Carroll and Rudyard Kipling. In American literature there are series of letters by Edgar Allan Poe, and from and to Margaret Fuller, Emily Dickinson, and George Woodberry. A collection of letters written to William S. W. Braithwaite contains letters from many of the American poets of the first decades of the present century . . ."

These are only a few names. There are many thousands of other letters in the Library written by noted men and women.

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A small, but interesting note: During the year 1932, one hundred and four Friends of the Harvard College Library subscribed $1,970.

"A generous contribution in these days of financial trouble . . ." the acknowledgment runs.

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The output of books in America showed a sharp drop in 1932. According to statistics, the total number of new books and new editions produced in the year was 9,035, twelve and a half percent less than in 1931. The number of new titles decreased from 8,506 to 7,556; and the number of new editions of titles already published dropped from 1,801 to 1,479.

The most conspicuous decrease has occurred in the field of juvenile books, with a loss of 300 volumes; in the field of poetry and drama, with 138 volumes; in technical works, with 135 volumes. Geography and travel, biography, general literature, and religion have all greatly suffered from the depression. The only fields which have shown some gain were sociology and economics, fiction, and games and sports.

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While the American output of books was curtailed, the British output increased during 1932. The total number of books and pamphlets published in the British Isles during the year was 14,834, as against 14,688 in 1931.

In a comparison with American book production one must note that in the figures relating to the latter pamphlets are not included. "With the allowances made for the difference in the recording of pamphlets and for the great difference in the number of reprints and new editions," *The Publishers' Weekly* writes, "the totals of the output for Great Britain and for the United States are in proportions of approximately 5 to 4."

According to this periodical: "London has a much more extensive world market than New York and, therefore, must be expected to issue a wider variety of books in subject classification. The British local market is much more compact and easily reached than the American market and therefore smaller editions can be risked or made profitable."

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The latest statistics for the book production of the Continental European countries are those for 1931 only. During that year in Germany 24,074, in France 9,822, in Italy 12,193, in Hungary 3,620, and in Denmark 3,138 books and pamphlets were printed.

In all these countries there was a decrease as compared with the 1930 output, with the exception of Italy where there was a gain of nearly ten per cent.

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A Selected List of
Books Recently Added to the Library

THE SYMBOL = FOLLOWING A TITLE INDICATES THAT THE WORK IS A GIFT TO THE LIBRARY.

Amusements. Sports

Campbell, Alec S. Horsebreeding, yesterday and today. A comparison and a conclusion. London. Witherby. [1931.] 207 pp. Portraits. 6004.118

Cappers, Elmer O., and Russell H. **Potter,** *Jr.* Answer me, yes or no. Boston. Wilde. [1931.] 63 pp. 4009A.502

Hall, Richard W. The art of mountain tramping; practical hints for both walker and scrambler among the British peaks. London. Witherby. [1932.] 191 pp. 4004.279
Relates to the English Lake Country, Wales, and Scotland.

Hedges, Sid G. Indoor and community games. Lippincott. 1933. vii, 160 pp. 4009A.581

Jones, Ernest. The elements of figure skating. Methuen. [1931.] 142 pp. 4009A.500

Martin, Nellie L. The Russian wolfhound: its history, breeding, exhibiting and care. Chicago. Judy Pub. Co. 1931. 118 pp. 6009B.285

Palmer, W. T. The art of camping. London. Witherby. [1932.] 196 pp. 4009.498
Practical hints for pedestrian, cyclist and motorist on equipment, method and locality.
Relates mainly to Great Britain.

Proctor, Charles Nancrede, and Rockwell R. **Stephens.** The art of skiing. Harcourt, Brace. [1933.] xx, 204 pp. 4007.319

Rademan, J. Gilbert. Fundamentals of horsemanship. Philadelphia. Gamac. 1932. 153 pp. Plates. 6009B.226

Associations. Clubs

Hall, *Mrs.* Walter A., *and others.* Progress and achievement: a history of the Massachusetts State Federation of Women's Clubs, 1893–1931. [Boston.] 1932. xii, 249 pp. Portraits. *P.39.577.3

Lepper, John Heron. Famous secret societies. London. Low, Marston. [1932.] xii, 344 pp. 7569.42
Histories of some forty organizations in ancient, mediaeval and modern times.

Red Cross Society, Spain. Estatutos de la Cruz roja española. [1892, 98]. 1931. Madrid. 1892–1931. 3 v. *7769A.7

Society of Naval Architects and Marine Engineers. Transactions. Vol. 1–39. 1893–1931. New York. [1893–1931.] 39 v. *5950A.5
The 1923 Year book contains an index of titles of papers in vols. 1–30.

In Bates Hall

Annuals

Debrett's peerage, baronetage, knightage and companionship. Edited by Arthur G. M. Hesilrige. 1933. London. Dean and Son. [1933.] 1663 pp. B.H.274.3

Dod's Parliamentary companion for 1932. London. Dod. [1933.] 525 pp. B.H.641.64
One hundred and first year.

Great Britain, General Post-office. Post-office guide. July, 1932. London. H. M. Stationery Office. 1932. 880 pp. B.H.641.62

Great Britain, War Office. The half-yearly army list for the period ending 30th June, 1932. London. H. M. Stationery Office. 1932. 1690 pp. B.H.642.6

Harvard College. Museum of Comparative Zoölogy. Bulletin: Vol. LXXIII. Classifications of insects. By Charles T. Brues and A. L. Belander. Harvard. 1932. 672 pp. B.H.471.19

Kelly's handbook to the titled, landed and official classes. 1933. London. Kelly's Directories. [1932.] 1886 pp. B.H.282.4
Fifty-ninth annual edition.

Nederland's adelsboek, 1933. 31e jaargang. The Hague. [1933.] 434 pp. B.H.250.6

South American handbook, The. 1933. Edited by Howell Davies. London. Trade and Travel Pub. [1933.] 610 pp. B.H 641.24
Tenth annual edition.

Sveriges ridderskaps och adels kalender. 1933. Stockholm. [1933.] 1407 pp. B.H.250.5

United States, National Museum. Report on the progress and condition of the United States National Museum for the year ended June 30, 1932. Smithsonian Institution. [1932.] 181 pp. B.H.533.24

Reference Books

African handbook, The, and traveller's guide. Edited by Otto Martens and Dr. O. Karstedt for the German African lines. Macmillan. [1933] 948 pp. B.H.234.9A

Gueriac, Othon. Les citations Françaises. Paris. 1931. 441 pp. B.H.942.7A

Wie is dat? The Hague. 1932. 383 pp. B.H.411.10

Bibliography. Libraries

Baker, Blanche M. Dramatic bibliography. New York. Wilson. 1933. 320 pp. **T.64.18
An annotated list of books on the history and criticism of the drama and stage, and on the allied arts of the theatre.

Boemer, Carl, and R. Rochlin. Internationale Bibliographie des Zeitungswesens. Leipzig. 1932. xxi, 373 pp. *6111.81.43

Book Collector's Packet, The. A monthly review of fine books, bibliography, typography, and kindred literary matters. Monthly. No. 1–11. Woodstock, N. Y. [etc.] 1932, 33. Illus. *2121.37

Ford, Herbert L. Collation of the Ben Jonson folios, 1616–31–1640. Oxford Univ. 1932. 30 pp. Portraits. = *2179.93

Gardner, Charles Spurgeon, *compiler*. A union list of selected Chinese books in American Libraries. Washington, D. C. 1932. iii, 50 pp. *6179A.72

— A union list of selected western books on China in American Libraries. Washington, D. C. 1932. vi, 48 pp. *6179A.73

Schorbach, Carl. Der strassburger Frühdrucker Johann Mentelin (1458–1478). Mainz. 1932. xv, 270, 25 pp. *6113.192

Vatican, Rome. Library. Bibliothecæ Apostolicæ Vaticanæ codicum manuscriptorum catalogus. Paris. 1926. 3 v. *2183.42

Waxman, Samuel Montefiore. A bibliography of the belles-lettres of Santo Domingo. Harvard. 1931. x, 31 pp. *6168.89

Biography

Single

Anthony, Katharine. Marie Antoinette. Knopf. 1933. (11), 302 pp. Portraits. 6643.52

Barton, William Eleazar, *1861–1930*. President Lincoln. Bobbs-Merrill. 2 v. Portraits. 4342.315
Relates exclusively to the Civil War period and the events immediately preceding it. — Dr. Barton, at his death, had completed all but the last three chapters of the work; these have been written by William H. Townsend.

Binns, L. Elliott. Innocent III. Methuen. [1932.] xi, 212 pp. 5555.115

Burgess, Julia, *editor*. Edward Sandford Burgess. [New York.] Privately printed. 1932. (7), 121 pp. = *3855.98
The late Dr. Edward Sandford Burgess was for thirty years professor at Hunter College. His specialties were botany and anthropology.

Cazamian, Louis. Carlyle. Macmillan. 1932. ix, 289 pp. 4549.232

Chancellor, Frank. Sarah Churchill. [London.] Allan. 1932. xii, 304 pp. 2442.74
The life of the Duchess of Marlborough (1660–1744).

Clark, L. Pierce. Lincoln; a psycho- biography. Scribner. 1933. xiv, 570 pp. Portraits. *"20th".50.525.301

Clemens, Cyril. Josh Billings, Yankee humorist. Webster Groves, Mo. 1932. (13), 197 pp. Caricatures. 4347.425

De Prevost, Teresa O. John Witherspoon, Signer of the Declaration of Independence. New York? 1932. 24 pp. 4449A.384

Eisenmenger, Victor. Archduke Francis Ferdinand. Selwyn & Blount. 1931. 285 pp. 4844.57

Garvin, J. L. The life of Joseph Chamberlain. London. Macmillan. 1932. 4517.88

Griffith, Gwilym Oswald. Mazzini: prophet of modern Europe. Harcourt Brace. 1932. 381 pp. 2747.101

Gwynn, Stephen Lucius. The life of Mary Kingsley. London. Macmillan. 1932. 272 pp. Portraits. 3056.174
Mary Kingsley, the sister of Charles Kingsley, was a traveller and writer, author of "West African Studies."

Higham, F. M. G. Charles I. A study. London. Hamilton. [1932.] 315 pp. 2549.79

Jackson, Joseph S. The public career of Sir Francis Burdett. The years of radicalism, 1796–1815. Philadelphia. 1932. 210 pp. = 2518.112

Leacock, Stephen. Mark Twain. Appleton. 1933. (5), 162 pp. 4448.618

Lloyd, Roger B. The stricken lute: an account of the life of Peter Abelard. London. Lovat Dickson. 1932. 221 pp. 3553.23

Lovat-Fraser, J. A. Erskine. Cambridge Univ. 1932. xii, 155 pp. 3636.84
The life of Thomas Erskine (1749–1823), advocate and statesman, who became Lord Chancellor in 1806.

Maxton, James. Lenin. [Edinburgh.] Davies. 1932. 183 pp. 3069.845

Morton, J. B. Sobieski, King of Poland. Eyre & Spottiswoode. 1932. xvii, 286 pp. Portraits. 3066.64

Newlin, Claude Milton. The life and writings of Hugh Henry Brackenridge. Princeton. 1932. vi, 328 pp. 2396.516
The writings of Hugh Brackenridge (1748–1816) "give us glimpses of colonial Pennsylvania, of Princeton College, of the Revolution, of frontier society . . . of the Whiskey Insurrection, and of undisciplined democracy."—*Preface*.

Patten, John Alexander. Sir Walter Scott. A character study. London. Clarke. 1932. 192 pp. 4548.264

Podach, E. F. The madness of Nietzsche. London. Putnam. [1931.] 236 pp. Portraits. 2848.106
Translated from the German.

Thomas, Alfred Barnaby. Forgotten frontiers. Norman. Univ. of Oklahoma. 1932. xvii, 420 pp. 4364.377
A study of the Spanish Indian policy of Don Juan Bautista de Anza, Governor of New Mexico. 1777–1787. From the original documents in the Archives of Spain, Mexico and New Mexico.

United States, George Washington Bicentennial Commission. The United States Congress on George Washington. Compiled by Myrtis Jarrell under the direction of H. H. B. Meyer. Washington. [1932.] ii, 66 pp. = *2150.92=**W.48.Un3

Washington, George. Correspondence of General Washington and Comte de Grasse,

1781, August 17–November 4. Washington. 1931. xviii, 167 pp. *4414.305=*C.9217
Includes supplementary documents from the Washington papers in the Manuscripts Division of the Library of Congress.

Wassermann, Jakob. Bula Matari. Stanley, conqueror of a continent. Liveright. 1933. xvi, 351 pp. Portraits. 3054.97

Webster, John Clarence. The career of the Abbé Le Loutre in Nova Scotia with a translation of his autobiography. Shediac, N. B. Privately printed. 1933. 50 pp. = 3555.151

Collective

Neue Oesterreichische Biographie. 1815–1918. Abt. 1 (Band 1–7); 2. Leipzig. 1925–31. *4845.118
The first volume contains biographies, the second bibliographies.

Petrie, *Sir* Charles Alexander. The Stuart Pretenders; a history of the Jacobite movement, 1688–1807. Houghton Mifflin. 1933. 315 pp. 4529.133

Memoirs. Letters

Dickens, Charles. Dickens to his oldest friend: the letters of a lifetime from Charles Dickens to Thomas Beard. London. Putnam. [1932.] 296 pp. 2445.75

Ewell, Alice Maude. A Virginia scene; or, life in old Prince William. Lynchburg, Va. Bell. [1931.] ix, 228 pp. 2377.141

Fidalgo, Um, d'Elvas, *pseud.* True relation of the hardships suffered by Governor Fernando de Soto & certain Portuguese gentlemen during the discovery of the Province of Florida. *Facsimile.* Deland, Fla. Florida State Historical Society. 1932. *4470A.124.11,Pt1.

Forster, E. M. A letter to Madan Blanchard. Harcourt, Brace. [1932.] 2449A.168

Gasparini, Luisa. Un amore di Garibaldi. Corrispondenza con Speranza von Schwartz. Milano. 1932. viii, 276 pp. 2749.121

Hahn, Reynaldo. Sarah Bernhardt. London. Elkin Matthews & Marrot. 1932. xiv, 114 pp. 2647.213

Hawkins, Richmond, *compiler.* Newly discovered French letters of the seventeenth, eighteenth and nineteenth centuries. Harvard. 1933. xvi, 288 pp. = 2686.168

Keats, John. *1795–1821.* Letters. Edited by Maurice Buxton Forman. Oxford. 1931. 2 v. Portraits. 4540A.131

Lehmann, Rosamond. A letter to a sister. Harcourt, Brace. [1932.] 22 pp. 2449A.169

Lockhart, R. H. Bruce. British agent. New York. Putnam. 1933. (12), 354 pp. 3069.975

Lodge, *Sir* Oliver. Letters from Sir Oliver Lodge, psychical, religious, scientific and personal. London. Cassell. 1932. xiv, 267 pp. Portraits. 7606.151

Ludwig, Emil. Talks with Mussolini. Little, Brown. 1933. viii, 229 pp. 2719.187

Mann, Klaus. Kind dieser Zeit. Berlin. 1932. 331 pp. 2848.182
An account of the author's childhood and youth during the war, the revolution and the inflation period in Germany.

Memory, F. W. "Memory's": being the adventures of a newspaperman. London. Cassell. [1932.] (8), 311 pp. 6197.307
Deals largely with political affairs in Ireland since the World War.

Partington, Wilfred George, *editor.* Sir Walter's post-bag. More stories and sidelights from his unpublished letter-books. Murray. [1932.] xvii, 402 pp. 6541.85

Rodney, *Sir* George Brydges, *1718–1792.* Letter-books and order-book of George, Lord Rodney, Admiral of the White Squadron, 1780–1782. New York Historical Soc. 1932. 2 v. *4472.19.65,66
In 1780–1782 Admiral Sir George Brydges Rodney was commander-in-chief of the British fleet in the West Indies.

Scott, *Sir* Walter. Letters. Edited by H. J. C. Grierson, and others. Constable. 1932. 3 v. 6541.88

— Some unpublished letters of Sir Walter Scott. From the collection in the Brotherton Library. Oxford. Blackwell. 1932. 194 pp. Portraits. *6541.87

Sibbald, *Sir* Robert, *1641–1722.* Memoirs. Edited by Francis Paget. Oxford. 1932. vi, 107 pp. 2549.198
The editor refutes the charge against Sir Robert Sibbald of forging Ben Jonson's *Conversations.*

Sloan, Richard E. Memories of an Arizona judge. Stanford Univ. 1932. xii, 250 pp. 4378.217

Sutton, *Major-General* F. A. One-arm Sutton. Viking. 1933. viii, 277 pp. Plates. 2306A.57

Swinton, *Sir* Ernest D. Eyewitness. Being personal reminiscences of certain phases of the War, including the genesis of the tank. London. Hodder & Stoughton. 1932. Plates. 2309B.563

Thirkell, Angela. Three houses. Oxford. 1932. 134 pp. Plates. 2446.224
Memories of an English childhood.

Business

Beers, Gertrude, and Letha P. Scott. Fundamental drills in Gregg shorthand. Gregg Pub. Co. [1932.] vii, 208 pp. 6149.373

National Salesmen's Training Associaton, Chicago. [1929–32.] 2 v. *5639.661

In Business Branch

These books are to be obtained at the Business Branch, 20 City Hall Ave.

American chamber of commerce for Italy. Year book, 1932. Milan, Italy. 1932. 195 pp. **HF312.M63

Bankers' almanac and yearbook, 1932/33. London. Skinner. 1932. 2352 pp. **HG2984.B21

Blackett, Basil P. Planned money. Appleton. 1933. 201 pp. NBS

Bond, F. Fraser. Breaking into print: modern newspaper technique for writers. McGraw-Hill. 1933. 221 pp. NBS

Clark, Evans. How to budget health; guilds for doctors and patients. Harper. 1933. 328 pp. NBS

Coles, Jessie V. Standardization of consumers' goods: an aid to consumer-buying. Ronald Press. 1932. 323 pp. **NBS**

Cragg, Alliston. Understanding investment. Dodd, Mead & Co. 1933. 346 pp. **NBS**

Directory of iron and steel plants, 1933. Pittsburgh. Steel publications. [1933.] 301 pp. ****Ref.**

Dod's parliamentary companion, 1933. London. Dod. [1932.] 525 pp. ****Ref.**

Durst, Walter Nyland. Analysis and handbook of investment trusts. Rand McNally. 1932. 430 pp. ****HG4497.D96**

Frederick, J. George, *editor*. For and against technocracy; a symposium. Business Bourse. 1933. 278 pp. **NBS**

Goode, Kenneth. Manual of modern advertising. Greenberg. [1932.] 497 pp. **NBS**

Hawaiian annual, 1933. Honolulu. 1932. 180 pp. ****Ref.**

Hicks, J. R. The theory of wages. Macmillan. 1932. 247 pp. **NBS**

Kimber's record of government debts, 1932–33. New York. Overseas statistics. 1933. 1227 pp. ****HG4707.K49**

Lyon, Leverett S. Advertising allowances: a phase of the price-making process. Brookings Institution. 1932. 125 pp. **NBS**

National association of woolen and worsted overseers. Official manual and buyers' guide. [Boston.] The association. 1932. 110 pp. ****Ref.**

Neal, Robert Miller. Newspaper desk work. Appleton. [1933.] 405 pp. Illus. **NBS**

Playthings directory of the toy industry, 1932. McCready Pub. Co. 1932. 288 pp. ****Ref.**

Powell, Talcott. Tattered banners. Harcourt, Brace. [1933.] 299 pp. Illus. **NBS**

Printing trades blue book, metropolitan edition, greater New York and New Jersey, 1933. New York. Lewis. 1933. 805 pp. ****Ref.**

Raymond, Allen. What is technocracy? McGraw-Hill. 1933. 180 pp. **NBS**

Reckitt, Maurice B. Faith and society: a study of the structure, outlook and opportunity of the Christian social movemen in Great Britain and the United States of America. Longmans, Green. 1932. 467 pp. **NBS**

Register of women's clubs, 1933. New York. Essex Pub. Co. 1933. 706 pp. ****Ref.**

Ricardo, David. Minor papers on the currency question, 1809–1823; edited with an introduction and notes by Jacob H. Hollander. Johns Hopkins Press, 1932. 231 pp. **NBS**

Royal institute of international affairs. World agriculture; an international survey. Oxford Univ. 1932. 314 pp. **NBS**

Sheldon's retail trade of the United States, 1933. New York. Phelon. [1933.] 981 pp. ****Ref.**

Shoe and leather reporter annual, 1933. Boston, Mass. Shoe and leather reporter. 1932. 532 pp. ****TS940.S55**

Soap blue book and catalog, 1932. New York. MacNair-Dorland. [1932.] 137 pp. ****TP991.S67**

Strachey, John. The coming struggle for power. Covici-Friede. 1933. 399 pp. **NBS**

South and East African year book and guide, 1933. London. Sampson Low, Marston. [1932.] 1116 pp. ****Ref.**

Tawney, R. H. Land and labour in China. Harcourt, Brace. 1932. 207 pp. **NBS**

Tryon, F. G., and E. C. Eckell, *editors*. Mineral economics: lectures under the auspices of The Brookings Institution. McGraw-Hill. 1932. 311 pp. **NBS**

Villard, Oswald Garrison. The German Phoenix: the story of the republic. Smith & Haas. 1933. 358 pp. **D237.V71**

Withers, Hartley. Poverty and waste. 2d edition. London. Murray. [1932.] 194 pp. **NBS**

Children's Books

Björnson, Bjørnstjerne. Sunny Hill: a Norwegian idyll. Macmillan. 1932. **Z.F.99b2**

Cassady, Constance. Kitchen magic. Farrar & Rinehart. 1932. x, 99 pp. **Z.50f27.1**

Newbolt, *Sir* Henry John. The book of the long trail. London. Longmans, Green. 1931. xv, 312 pp. Plates. **Z.10b20.1**

Van Buskirk, Edgar F., *and others*. The science of everyday life. Houghton Mifflin. [1931.] 620, xviii pp. Plates. **Z.100a12.1**

Shumway, Harry Irving. The story of paper. Penn. [1932.] 246 pp. Plates. **Z.50a84.1**

Domestic Science

Colquitt, Harriet Ross, *compiler*. The Savannah cook book. Farrar & Rinehart. [1933.] xviii, 186 pp. Illus. **8009A.466**

A collection of old-fashioned receipts from colonial kitchens. With an introduction by Ogden Nash.

Domestic Arts and Sciences, Woman's Institute of. Harmony in dress. Scranton, Pa. [International Pub. Co. 1931.] Illus. **6006.175**

General Foods Corporation. Consumer Service Department General Foods Cook book. [New York. 1932.] xi, 370 pp. **8009A.431**

Hotel Monthly, The. Chicago. 1909–31. 29 v. Illus. = ***8000A.95**

Wiley, James A., and Helene M. Griffith. The art of mixing. Philadelphia. Macrae Smith. [1932.] xii, 49 pp. ***8009A.500**

235 recipes for alcoholic drinks.

Drama. Stage

Essays

Bradbrook, M. C. Elizabethan stage conditions. Cambridge Univ. 1932. (7), 148 pp. **4579.357**

Bruestle, Beaumont Schrader. The "fool of nature" in the English drama of our day. Philadelpia. 1932. 131 pp. = **4574.268**

Cochran, Charles Blake. I had almost forgotten. London. Hutchinson. [1932.] 304 pp. Portraits. **4545.228**

Lindabury, Richard Vliet. A study of patriotism in the Elizabethan drama. Princeton. 1931. viii, 218 pp. 4574.208

Plays

In English

Beith, John Hay, and Stephen King-Hall. The midshipmaid. A naval manoeuvre in three acts. London. French. 1932. 94 pp. 4579A.892

Bottomley, Gordon. Lyric plays. Macmillan. 1932. xi, 166 pp. 4579A.609

Clark, Barrett Harper, *compiler*. World drama. An anthology. Appleton. 1933. 2 v. 6257.326

Coward, Noël. Cavalcade. [A play in three parts.] London. Heinemann. [1932.] (13), 139 pp. Plates. 4579A.843

Fagan, James Bernard. The improper duchess. A modern comedy in three acts. London. Gollancz. 1931. 112 pp. 4579A.888

Mackenzie, Ronald. Musical chavis. A play in three acts. London. 1932. 80 pp. 4579A.890

Molière. Tartuffe, or the hypocrite. Verse translation by Curtis Hidden Page. Leipzig. 1930. 117 pp. Plates. **Q.98.20

Printed for the Limited Editions Club. Lithograph illustrations by Hugo Steiner-Prag.

Obey, André. Lucrece. From "Le viol de Lucrèce." [Translated by] Thornton Wilder. Houghton Mifflin. 1933. (5), 89 pp. *A.6511.1

Phillpotts, Eden, and Adelaide Eden Phillpotts. The good old days. A comedy in three acts. French. 1932. 124 pp. 4579A.833

Priestley, John Boynton. Dangerous corner. A play in three acts. Heinemann. [1932.] (7), 85 pp. 4579A.886

Stokes, Richard Leroy. Paul Bunyan. A folk-comedy in three acts. Putnam. 1932. 102 pp. 4409B.896

Van Druten, John William. London Wall. A comedy in three acts. London. Gollancz. 1931. 126 pp. *4579A.898

Wallace, Lewis, *1828–1905*. Commodus. An historical play. [Crawfordsville? 1877.] 61 pp. *A.9452P.1

Winsloe, Christa. Girls in uniform. A play in three acts. Little, Brown. 1933. 130 pp. 6899A.420

Adapted from the German play "Gestern und Heute" upon which the film "Mädchen in Uniform" is based.

In French

Bernard, Tristan, *pseud.* L'école du piston. Comédie en un acte. [Paris.] 1933. 8 pp. No. 2 in 6671.1165

— Le prince charmant. Comédie en trois actes. [Paris.] 1933. 22 pp. No. 1 in 6671.1166

Deval, Jacques. Signor Bracoli. Pièce en quatre actes et six tableaux. [Paris.] 1932. 38 pp. Plates. 6671.1159

Duvernois, Henri. Jeanne. Comédie en trois actes et quatre tableaux. [Paris.] 1933. 30 pp. Plates. 6671.1163

Géraldy, Paul. Christine. Pièce en quatre actes. [Paris.] 1932. 29 pp. 6671.1161

Méry, Andrée. Cinq à sept. Comédie en trois actes. [Paris.] 1933. 30 pp. 6671.1164

Verneuil, Louis. Une femme ravie. Pièce en quatre actes. [Paris.] 1932. 46 pp. 6671.1160

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Samuels, Philip Francis. Man v' ape in the play of Ear-ce-rammed. [Boston. Samuels-Bacon Pub. Co. 1932.] 255 pp. Portraits. 4598.315

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A Washington Letter

THE March 1932 issue of More Books contained an article about the Washington letters in the Boston Public Library, printing at the same time the entire texts of the letters themselves. The group, it may be remembered, included sixteen pieces, fourteen of which had never been published before.

One letter of the First President — written at Philadelphia on August 26, 1793, and now in the Library — was overlooked. Like most of the other Washington letters, it belongs to the Chamberlain Collection and has been hitherto unpublished. To complete the set of reproductions, it is printed here in full:

Dear Robert,

Your letter of the 12th instant came to hand in due course of Post.

Nothing short of a very high price, would induce me to sell my small tract (of about 300 acres) on Difficult Run in Loudoun County; for which on account of the mill seat — quantity of meadow land — contiguity to the Great Falls (where a town is erecting) — Georgetown, the Federal City, and Alexandria, from the last of which it is only 18 miles — I was sometime before I left home, in treaty with a Dutchman for it at the annual Rent of Sixty Pounds.

The lost Mountain tract which you speak of, in Loudoun County, wants explanation. I know not where it lyes, or what tract, at this moment, you allude to.

4,29,33: 4500+75

In my present way of thinking, scarcely double the price you offer for my Frederick land would induce me to part with it. When the Shenandoah River is made navigable — the accomplishment of which I entertain no doubt, in a short time the value of lands contiguous thereto will rise in a ratio above calculation. Your Aunt and the family unite with me in best wishes for you and Mrs. Lewis.

I am your sincere friend and affectionate uncle

G. Washington

On the back of the letter the address reads "Mr. Robert Lewis, The Exchange, Fauquier County."

Robert Lewis was the third son of Washington's sister, Betty. His father, Fielding Lewis, had a pathetic career. A rich and generous man — owner of half the town of Fredericksburg, Va., and of much of the adjoining territory — at the outbreak of the Revolution he equipped three regiments, conducted at great loss a gun factory, and lent seven thousand pounds to the Treasury of Virginia. These sacrifices strained his resources so heavily that finally he was unable to pay his taxes and continue his business. He made several attempts to redeem some of his fortune, but with no success, and died in complete poverty, on the day of the Battle of Yorktown. Fortunately, Washington had a warm interest in his family. Lawrence, one of the sons, who married Eleanor Parke Custis, the grand-daughter of Mrs. Washington, was his favorite nephew. Robert served as one of his secretaries at the time of his Presidential inauguration, and later became collector of his rents in Frederick County. Together with his brothers and sisters, Robert Lewis inherited a considerable share of Washington's property.

The illustrious uncle thought cordially of his poor relative. But business was business, and when the young farmer made a bid for some of his lands, the old landowner struck for good prices. They were good lands and he was fully aware of their value.

The three hundred acres on Difficult Run, a tributary of the Potomac River, were acquired by Washington in 1760, shortly after his marriage. He bought them from Bryan Fairfax for $82.10 — not much more than the annual rent which he received for it in later years. The bargain with his nephew — as he half-way predicted — did not go through. Washington was very fond of his land on Difficult Run and did not really care to part with it. He often visited the place. "Set out on a trip to Difficult-Run," he wrote on November 5, 1799, "to view some Land I had there . . ." And two days later: "Weather remarkably fine. Finished surveying my own Tract and the Land belonging to Gill, returning as the Night before, to Wiley's Tavern." This happened about a month before he died.

In the "Schedule of Property," appended by Washington to his Will, the land on Difficult Run is the first item. It is priced at $6,666.

The estate in Frederick County was much larger. In 1771, when Washington bought it, it totalled nearly 2500 acres. At the time of his death only 571 acres remained, valued at $11,420, that is, twenty dollars an acre.

Several letters of Washington to Robert Lewis have been published in *The Writings of George Washington,* as edited by Mr. Worthington Chauncey

Ford. The first of these was written in October 1791 and the last in August 1799, and all relate to the management of Washington's estates, especially to the collecting of rents. Washington's views were definite on the subject. It is worth while to quote here a portion of his instruction to his nephew:

"From long experience I have laid it down as an unerring maxim, that to exact rents with punctuality is not only the *right* of the landlord, but that it is also for the benefit of the tenant that it should be so, unless by uncontrollable events and providential strokes the latter is rendered unable to pay them. In such cases he should not only meet with indulgences, but in some instances with a remittal of the rent. But in the ordinary course of these transactions, the rents ought to be collected with the most rigid exactness, especially from my tenants, who do not, for most of the farms, pay a fourth of what the tenements would let for, if they were now in my possession. If it is found difficult for a tenant to pay *one* rent, it is more difficult for him to pay *two*. When *three* are due he despairs, or cares little about them; and if it runs to a greater number, it is highly probable that, to avoid paying any, he will leave you the bag to hold . . ."

In the midst of all his cares as President, Washington kept himself well informed of the condition of his estates.

Z. H.

John Adams on the Abbé de Mably

His Comments on "The Legislation or the Principles of Laws" Now First Published

In its April issue More Books began the publication of the notes which John Adams jotted down on the margins of his copy of *The Legislation or the Principles of Laws,* the chief work of the Abbé de Mably, one of the outstanding French philosophers of the eighteenth century. This is not the only volume which contains such marginal comments by the Second President; in his collection of books, now in the Boston Public Library, there are at least thirty other volumes with similar highly spontaneous, and always characteristic, criticisms. These books, with other especially valuable items of the Adams collection, have been placed on view in the Treasure Room of the Library.

The April issue of More Books has published an introductory article on the work and personality of the Abbé de Mably, and on his relation to John Adams whom he knew well when the latter was American Minister in Paris. This issue may be consulted at the Library.

BOOK TWO

(Chapter I. Continued)

"After the laws which should proscribe commerce and finance, diminish our needs and favor modest ways of living, there are none more necessary than those which regulate the order of inheritance." P. 154.

Slap dash.

"The law would dispose of the wealth of every deceased; or if it should allow him the right to distribute *his personal property at his will,* that would be done only so as to acknowledge the zeal and the affection of his servants and to allow some of the riches to return into the class of the poor." P. 158.

The good Abby thought then of his faithful Domestick, to whom he finally gave what he had.

"What folly to suppose that the laws which forbade a man to possess more than a hundred acres of land . . . should have been suited to make usurpers and tyrants?" Pp. 159–60.

But would you forbid a Man to be worth money?

"*If it is true* that a rich man will never believe that a poor man has the same rights as he has to the administration of affairs . . ." P. 161.

The People will never believe that a poor Man has the same right as a rich one.

"Let the harvests be less abundant, provided that the Republic is not divided into patricians and plebeians." P. 161.

Make the harvest as poor as you will, the Republic will still be divided into Patricians and Plebeians.

"Besides *I deny* that agrarian laws harm agriculture." P. 162.

Gratis dictum.

"Too large possessions strike the earth with sterility; *it is the small estates* that are best cultivated." P. 162.

Gratis dictum.

"In a country where the people are distributed in different classes and consequently enjoy different fortunes and different considerations . . ." P. 163.

Where is the country that is not?

"When Calvin retired to Geneva, and gave laws to this growing republic, one cannot doubt that he took several prudent measures to establish the happiness of the citizens. He gave to all the same rights, the same prerogatives, *the same dignity.*" Pp. 166–7.

But not the same Property.

"He neglected to provide for them against the baits of avarice . . . and before one was aware of it, the state *was divided into rich citizens and poor citizens.*" P. 167–8.

And so it was at its establishment.

"Since they [the citizens] esteem riches, will they be disposed to adopt the measures necessary to prevent their abuses?" Pp. 169–70.

Was there ever a People who possessed Riches without esteeming them?

"Examine carefully the laws of Lycurgus, and you will see that *he had taken the most effective measures to banish from Laconia the vices which were infecting Greece . . .*"

And the happiness for which Men are born.

Chapter II. One cannot effectively repress avarice or ambition, unless one works for the suppression of both at the same time.

"We all [the Swedes after the reign of Charles XI] *were imbued with the same spirit. We forgot our ancient jealousies, our hatreds, our rivalries, our injustices, our injuries, our reproaches, our suspicions . . .*" P. 184.

Pour tres peu de tems.

"*. . . and even those passions, from which it seems that the human heart never separates when once it has been infected with them.*" P. 184.

Il en est toujours infecté.

"If there were still some strength in characters, I could expect some revolutions; but the base vices that govern Europe today are destined to govern it forever, because *they deprive the soul of every energy.*" P. 188.

All there is here said of the Crime of fortune is become very interesting from the late Revolution in France.

"Indeed, let us suppose the plebeians of Rome, who withdrew to the sacred mount, had allowed themselves to be seduced by the persuasion of Menenius Agrippa; and that, contented with obtaining the abolition of debts, the opening of the debtors' prisons and the decree of some severe laws against the usury of the powerful, they had neglected to demand the election of tribunes?" P. 192.

It seems impossible that a man who could write this should not understand the whole system of Government yet.

". . . and for the want of a host of laws necessary to correct the citizens' avarice and ambition, it was not long before our government received some blows that finally shook it." P. 194.

Faute of a Ballance to the avarice and ambition of the Senate, or Diet.

"The husband of queen Ulrica, having been made a partner to the throne, found it annoying to be much less powerful in Sweden with the title of king than he had been in Hessia as a landgrave." P. 195.

Here was no third power to Ballance but the King and the Diet.

"We have diminished the royal prerogative, we have given the prince *a very great dignity and a very moderate power . . .*" Pp. 195–6.

This was absurd. If Power is not in proportion to Dignity, Dignity is only a snare to Prince and People.

"If by chance a *class in the state had privileges, which might incline the government toward aristocracy, ought we not to remedy such a condition?*" P. 196.

Excellent.

"Let us stop the course of these abuses *by new laws* or we shall find some day that those which we have today cannot suffice." P. 196.

What new laws?

"Let us not permit ourselves to love and to consider riches, if we do not want to be the victims of ambition . . ." P. 196.

Madness.

"Let us be sure that those ambitious men who seek to acquire power at the price of money will indemnify themselves amply for the advance that they have made today, if they succeed in securing authority . . ." P. 197.

Nothing but Ballance can restrain these Passions.

"You love truth too much, my Lord, our philosopher continued, not to allow me to speak to you with the frankness that truth inspires. I will tell you then that your constitution seems to me infinitely less secure than ours." P. 197.

What authority has 25 years of time given to this Swedish presumption?

"Is it to prevent him [the King] from being ambitious that you grant him *a part in the legislative power*, and that you let him be the master in the disposal of all the honours and all the favours of the state?" P. 198.

This is pitiful Ignorance and Weakness.

"Your laws dealing with commerce are considered the most important, and all of them tend only to make it very rich and very lucrative. *Where are your regulations against luxury?*" P. 198.

As many regulations versus luxury as you will, but without a Ballance they are idle.

"If riches serve as an excuse for vices, *if they make a dishonest man respected*, why should you be astonished that, in contempt of your honour and of your oaths, the seats in the parliament have been sold, and that those who have bought them are filling them badly?" Pp. 198–9.

Corn would procure popularity and votes in the poorest ages of Rome.

"If ambition can satisfy itself by low and *shameful* means . . ." P. 199.

Who is to be judge?

". . . and this [the spirit of liberty] the people has preserved, *because it has not been corrupted by riches*, and because it cannot be ambitious." P. 199.

Strange.

"To put it precisely, you are not governed by your laws, but by *events, circumstances* . . ." P. 199–200.

Who is then?

Chapter III. The character of the laws necessary to repress and regulate ambition in the state and among the magistrates.

"I believe, our philosopher continued, that I have proved that *the state cannot esteem riches without having its citizens consider them also* . . ." P. 202.

Infallible.

"I add now that *the ambition of a republic will necessarily permeate* its citizens." P. 202.

Infallible.

"The heroic qualities that we admire most in the Romans may be found with the same glory in a republic which, through the principle of moderation, will prefer peace and will make war only to defend itself. Lacedaemonia is a proof of this." P. 204.

When did Lacedemonia love Peace?

"If softness, cowardice, base intrigue and falsehood do not reign there [in a republic], yet there will arise a Marius, a Sulla, a Caesar, a Pompey, an Octavian; and these ambitious citizens will lay the foundations for a perpetual tyranny." Pp. 206–7.

It was not these Citizens who laid the foundation. They were laid in the Constitution.

"*From the cradle on, teach the children to respect their defenders. Let valor be honored after justice, more than the rest. Multiply the rewards due to it, but with that wise economy, which, far from degrading them, will render them more precious.*" P. 209.

These Things will excite Pride and Ambition and Love of War in spite of all your Philosophy.

"Our soldiers dishonor themselves and dishonor their victory and the field of battle *in despoiling their enemies, conquered and deprived of life;* is this the prize that valor should intend for itself?" P. 210.

Vid. our Treaty with Prussia.

"If you do not know how to instruct and regulate the courage of your soldiers, if they do not know where, how and why they ought to conquer, be assured that before long their love of glory and their success will give the republic a ruinous ambition. May it never be permitted that, under the pretext of getting a start of the enemy or whatever other reason there may be, war should be carried into the enemy's territory." P. 214.

Is it possible the Abby should think all this would do?

"Foreign possessions will be severely forbidden. If I ask to what end they may be useful, the experience of all times answers me that they are always pernicious." P. 221.

I know not what to say to this.

"It is to this unfortunate readiness to carry war into all parts of Europe that Spain, formerly so flourishing, owes in part her present feebleness and torpor. Would not France have been most happy if Italy, the Empire and the Netherlands had been shut to her forever?" P. 223.

Certainly, if they had been shut also versus other Powers.

"How will the legislator attain the end that I desire? It is, continued our philosopher, *by dividing the magistracy or the executive power into different parts which will be entrusted to different citizens.*" P. 226.

Oh blindness!

"One will serve as overseer of the other, *all will be continually warned by their colleagues that their power is limited.*" P. 226.

Opposition, Jealousy, Rivalry, Divisions, Seditions, Wars.

"As soon as he is not contented to be the minister of the laws, let him meet on every side obstacles which make him return to his duty, or let him be unable to escape punishment if he is incapable of mending his faults." P. 227.

That Rivalry should be between the Legislative and Executive.

"The law must cut short the tenure of magistracies, by virtue of the power invested in it." P. 227.

This requires great consideration.

". . . you will not fear the ambition of the magistrates, if your laws are such that these officers will always be reminded that soon *they will find themselves in the ordinary class of citizens.*" P. 228.

But if they are at the head of a Party, that Party will support them if the Majority.

"If the law does not trace the route by which magistracies may be attained, if it does not exact rigorous tests, you will see that men who have had neither the time nor the opportunity to merit the esteem and the confidence of the public will take possession of the government." Pp. 228–9.

This deserves a great consideration.

"*Suppose there should then arise a man of courage* and capable of profiting from this anarchy so as to establish his own fortune; if he does not become a tyrant, his ambition will at least cause innumerable evils in the state." P. 230.

There will always arise a Maelius, a Cassius, or Manlius in such cases. The People will always look out for such a one and stir him up.

". . . *it is necessary to have the courage to prefer a good constitution to these great men.*" P. 231.

What Nation ever had such Courage?

"How would virtues and talents penetrate effectively, while we allowed avarice and ambition to make ceaselessly new efforts to stifle them?" P. 232.

When was Rome free from these Passions?

"Sparta, which had only a small number of citizens, never lacked any useful talent because she was poor, *because she loved her poverty* . . ." P. 233.

Because she knew no better.

"In proportion as you, on the other hand, allow avarice and ambition to acquire more strength, administration will become more difficult. In the situation in which most of the peoples of Europe are at present, Providence would uselessly waste a *Lycurgus* upon us." P. 236.

Lycurgus was the favorite, but Mahomet might have been with as much reason. Lycurgus had ambition for the blood of Hercules as much as W. Penn had of avarice for land.

Chapter IV. The character of the laws necessary to repress and regulate ambition in the citizens.

"I have already said that the vices of those who govern never fail to infect those who are governed; but *has it not equally been proved* that the vices of the latter always corrupt the government and the magistrates?" P. 237.

There is a Reciprocity here.

"Too little attention is given to the interests of that multitude which is called the populace." P. 237.

Ah! melancholy truth.

"When a legislator addresses the multitude, why does he always adopt the tone of a menacing despot? Why has he not sometimes the gentleness of an indulgent father? It is barbarous to punish the people for the stupidity to which it has been condemned." Pp. 237–8.

But my friend Abby thou seest not in a true light the Distemper nor the Malady. This populace is forever seeking a Protector vs the Gentlemen and sooner or later will have him.

"If you do not want *the vices of the rich to profit from the vices of the poor, then banish poverty.*" P. 238.

How?

"If the laws have succeeded in establishing this way of thinking [that the magistracies are the highest rewards of merit], you have excited *a general emulation*, you will have great magistrates . . ." P. 238.

Who shall have the appointment of them?

"*Solon* did not consult this rule when he wanted a man to collect a certain measure of oil or of wheat in order to rise to a magistracy; it was, if I am not mistaken, a pretty poor way of curing the Athenians of their vices, to make riches more necessary than virtues or talents for the purpose of attaining the honors of the republic." P. 239.

This total Ignorance and Error is astonishing. The only thing which could preserve Solon's Constitution.

"I see only one country in the world, our philosopher added in a tone half mocking, half serious, where all are selling, buying, trafficking themselves, where all the dignities, *all* the officers are tariffed, and where nevertheless one is never at a loss to find, at the appointed time, highly excellent men for all parts of the administration." P. 239–40.

The Executive in England is not yet so venal.

". . . *with some nations where the laws decree that all should be given to merit, everything nevertheless takes as bad a course as if money were deciding all the distinctions.*" P. 240.

Hear him!

". . . since we have much *fewer intriguers* than you, merit is more sure to be rewarded in Sweden than in England." P. 241.

Oh no.

"In this case I should much prefer the method of the Swiss, who draw their baliwicks by lot: a lot is sometimes just, but intriguers are never." P. 241.

Is lot better than Inheritance?

"One must retrace the source of the evil; give morals to your citizens who are corrupted." P. 242.

Most certainly.

"Such a law would be a good one, which would oblige men to solicit openly the honors to which they aspire." P. 243.

This is not so clear.

"I fear nothing so much as those shameful ambitious men who, under the mask of modesty and moderation, seem to keep themselves in retirement, while they fill the republic with their intrigues." P. 243.

Even here there is danger.

"You see, replied our philosopher, that I am making every effort to substitute emulation for ambition." P. 245.

Ambition is the excess of Emulation.

"I am all the more attached to this equal division among all the orders in the state . . . because even the slightest mistakes have sufficed to ruin the liberty of several nations which, like us, had diets or general assemblies." P. 248.

Near but not quite true.

"I wish that in order to strengthen equality which we all pretend to love and *without which there is no true liberty, they should all dare to aspire to the same dignities."* P. 249.

True.

"I here play the rôle that Valerius Publicola played in Rome . . ." P. 249.

True.

"To maintain a just equilibrium among all the orders of the state — and that is today the only kind of equality that one can establish and preserve among men — a legislator ought not to allow that there should be any citizens who are not included in some one of these orders . . ." P. 252.

Very true.

"All the peoples of Europe have had their diets or national assemblies, which possessed legislative powers, and the princes were only executors of the law . . ." P. 253.

Has the Abby considered the Consequences of what he says here?

". . . but I see constantly in their history that one of the chief means that has been used to establish arbitrary power has been *the casting of the germs of division* into each order of the state." P. 254.

Who casts these germs?

"This body thus composed of parties ill adapted one to the other, would only be *a monstrous body,* incapable of acting, and if it did act, it would only do so to rend itself with its own hands." P. 254.

True.

"If I suppose a state to have eight orders, which it would be necessary to assemble to have the laws annulled, changed or modified, I am sure that I should find there more stability than in a republic which would divide its citizens into only three or four classes." P. 257.

There ought not to be more than three.

"Despise, if you will, what is called the multitude, the dregs of the people . . ." P. 259.

No. No.

"Can you see without trembling that the King . . . should have *the ridiculous right* to suspend all of the activities of the other two orders which should balance him?" P. 260.

Strange.

"Your parliament, created to watch over the liberty of the nation and to defend its rights, has betrayed it a hundred times, and has itself forged the chains prepared for it." P. 260.

Has the Diet, the Cortes, the States General done less?

"It is not because the authority of the Peers and of the Commons was superior or at least equal to that of the King that you have shaken off your yoke; it is because there was in Holland a Governor, whose ambition was unlimited, whose spirit had as much eminence, courage and as many resources as James II had few." P. 261.

This is not certain, nor probable. The nation would not have acquiesced.

"Why don't the English see that this unanimity of the three orders, required to give the force of law to a bill, is extremely favorable to the King, since it allows him the power of rejecting everything that is opposed to him, while he has, besides, so many means of rallying the Peers and the Commons to his opinion?" Pp. 261–2.

These ideas have unhappily prevailed in America, but are not right.

". . . the result is that a King of England, whose avarice and ambition are continually goaded, cannot be judged and punished legally, if he violates the duties that you have prescribed for him." P. 262.

Ministers are responsible.

"The example of Sweden seems to me preferable in this respect; we have entirely separated the legislative power from the executive power." P. 262.

Ruin of Sweden.

"The ambition of our magistrates causes no anxiety; they govern us, but in the way in which we want to be governed; and if they betray our hopes, we *punish* them." P. 262.

By making the King absolute?

"Nothing stops or suspends the action of our diet, and the activity of your parliament is suspended by the power of the King." Pp. 262–3.

The Mistakes here have been proved since.

"Unfortunately laws have almost always been made at random; had they been the works of *reason*, they would have procured for us the happiness to which we are destined: but being the *works of passion*, they have caused our misfortune." P. 263.

Laws [are] always the works of Passions when any passions are unlimited.

"Let us get up, continued our philosopher, and finish our promenade, and laugh at those sublime politics which credit avarice and ambition with creating the happiness of peoples, or which flatter themselves that they are making advantageous reforms in a state by managing those two passions." P. 264.

Avarice and Ambition unchecked will work Ruin everywhere. Whether you leave Avarice and Ambition uncontrould in the majority of a National Assembly or of a Senate or in a Council or a King, Ruin is equally certain.

BOOK THREE

Chapter I. The precautions with which the legislator should prepare the citizen of a corrupt state to approach the intentions of nature.

"The more I apply your principles [said the English lord] to what I remember of history and to what is going on under our own eyes in all of Europe, the more I share your conviction that *all the wrongs of society* are the fruits of avarice and of ambition." P. 2.

Has love no evil fruit? has Superstition, Enthusiasm, has Vanity none?

"I picture to myself the ambition of the Spartans when Lycurgus gave them laws, and the avarice of the Romans when *liberty* succeeded the Tarquins." P. 7.

Livy and Tacitus may call it Liberty, but it was not. It was Patrician Tyranny.

"It is comforting to hope, and indeed I do hope, that, since time brings about everything, *there will appear at last a legislator inflexible and courageous* who, without regard for our vices, will force us to be happy." P. 8.

Necker, Fayette, Mirabeau, who?

"The legislators, by some strange fatality less skillful than the physicians, have rarely known the difference between these remedies, and have almost always *administered them haphazardly*." P. 9.

True.

"But in wanting to obtain too much, it is probable that the *Plebeians* would have obtained nothing." P. 10.

They would have set up a Caesar, a Maelius, Cassius, Manlius or Gracchus.

". . . they would have excited the violent commotions of anarchy, instead of establishing order and peace." P. 10.

True.

"Every law should have its guardians and keepers; and this truth requires no proof. *Every keeper should be interested in maintaining the law and should have the power necessary to defend it . . ."* P. 20.

Ergo the King ought to have a Negative.

"If forty days after this demand [of the barons, according to the Magna Carta], the offended party was not satisfied, the four barons would give an account to the council, and, with a plurality of votes, this would decide about the measures that it believed to be the most suitable to obtain justice." P. 22.

Examine this history.

"I shall not tell you, my Lord, that Gustave, occupied with the public welfare, neglected the interests of his fortune . . . however that may be, *this prince made one single project out of his two designs: to make his country independent once more and to raise himself to the throne so as to leave it to his descendants."* Pp. 27–8.

This Project was as disinterested as that of Lycurgus or W. Pen.

"He believed that the government acted without firmness; that the laws were without vigor, and that the Swedes were consequently unhappy while the *elective crown was bought at the price of money or given through intrigue."* P. 28.

Voilà!

"He [Gustavus] *arouses hatred in order to banish timidity and prepare people for vengeance. At the head of the peasants of the Dalécarlie he looks like one of them. Before wishing to appear powerful, he wants to make himself beloved. He knows that if the Swedes yearn for a long time to raise him to the throne, his fortune will be more solidly established."* Pp. 28–9.

Gustavus was a favourite.

Character of General Gates and Washington has read his Life.

". . . he still assumes only the title of administrator." P. 29.

President.

"However that may be, my Lord, Sweden is a great proof that nothing is impossible for a capable legislator; he holds, so to speak, our hearts and our spirits in his hands; he can make new men." P. 33.

This is more than Parliament can do, according to Coke.

Chapter II. What one can expect of the different governments of Europe.

"Where is the man who has enough genius and courage to launch a new movement and to give new morals to this enormous mass of large provinces, all of which constitute only one society?" P. 40.

Divide these States and see what will be the Effect.

"The moderateness of their fortunes [of the small republics of antiquity] tempered the desires of the magistrates and of the citizens; people were ambitious rather than avaricious." Pp. 40–1.

I deny the fact. The Desires of the ancients were as immoderate as those of the Moderns.

"Do you believe, my Lord, that my Theopompus or my Charlemagne would not be *able to triumph over the corruption of his court* and to shatter all the obstacles that one wished to put in his way?" Pp. 46–7.

Douteux.

"Analyze, my Lord, the history of Rome; seek the cause of that revolution which gave to the republic a new aspect, and you will find no other than *the love of liberty and of the laws.*" P. 48.

I should rather say that a mutual Check of Patricians & Plebeians. The Patricians loved not Liberty or Law better than before. The Plebeians loved not Liberty or Law better than before but neither could usurp [?]

"But your old parties of Whigs and Tories have been succeeded by what you call the party of opposition; and that is your tribunate." P. 49.

Just.

"*The ambition of these magistrates* [the Roman tribunes] *opposed the ambition of the patricians,* and tended toward equality . . ." P. 49.

True.

"If you profit from this situation [the balance between an absolute monarchy and an outright republic] *in order to diminish imperceptibly the royal prerogative,* you will soon see, my Lord, that through the new laws you will promptly lose those manners which appal you and which are so favorable to the designs of the court." Pp. 51–2.

This is not the Secret. Reform the Representation, and the Prerogatives of the Crown will not be too great. A Reform of Parliament would reform the manners.

"To succeed in this enterprise [of safeguarding rights in an extended empire], all that is necessary is *to decompose,* so to speak, *the state and to turn all these provinces* into so many federated republics." P. 54.

Short Sighted Legislator.

"By this division each province accepts without effort the movement that one may wish to impress upon it, and the entire Empire will have new spirit and new morals." P. 55.

Short Sight.

"When all the citizens of a republic are assembled, the state has no check anymore. Who can moderate its caprices? Who can prescribe laws for it? Who can oblige it to obey those which it has made?" P. 56.

The Majority is omnipotent, but not omniscient.

"The situation is not the same in the countries where the nation, being too large, assembles only through its representatives; these diets are less bold, less capricious, less light-hearted, less inconstant, because they have a censor *in the mass of the nation which watches them.*" Pp. 56–7.

The Majority of the Deputies have commonly too much Influence over the Majority of the Nation.

". . . perhaps [if the ancient republics had had a system of representation], *one would have had to reproach democracy for fewer of the vices which have so often ruined it.*"

So thinks the National Assembly in 1791. But it is a folly.

Chapter III. General rules which the legislative power should prescribe for itself in order not to go astray.

"Do not fear, however, that I would confide the legislative power to the multitude." P. 62.

Poor Multitude.

"It is *to those men whom each order has chosen to represent it that the supreme authority should be entrusted.*" P. 63.

Experience is the best Teacher.

"Let nothing be decided by acclamation. Let the project of a new law, or of a law which is to be amended be put before a committee charged with examining it." P. 63.

These precautions cannot curb an unbridled Majority.

"If formalities are necessary to obtain this permission [to propose new laws], you will open the door to intrigue; and intrigue will never result in anything but unjust laws." P. 64.

Rules & orders are necessary in all Assemblies.

"All my laws, the legislator ought to say, provide for one another mutual help; they all tend toward one object, and that is *to make you love justice, temperance, glory and your country . . .*" P. 68.

Good Ends, but not all.

"The reasons for loving peace, which they would have read at the top of Lycurgus's laws, would have helped them [the Spartans] *to win over the whole of Greece.*" Pp. 69–70.

Horrid ends [?]

"*Your laws,* one might say to them [the Roman Republic], *have taught you to despise riches, to love only glory, your liberty and your country . . .*" P. 71.

Did the Creditors or Debtors despise Riches?

"Why do you delay then setting insurmountable *barriers* against your ambition?" P. 73.

What Barriers?

"I fear lest the impunity, which your compatriots [the English] have turned into a royal prerogative, should become a ministerial prerogative . . ." P. 76.

Shallow.

"Your citizens [the English], accustomed only to civil functions, to commerce and to agriculture, will not consider their liberty more precious than their fortune and, after a mild resistance, will treat with the conqueror." P. 83.

Serious thought.

"It is thus that a law which makes us love money will lead us to a hundred vices; and that *the law which induces us to despise it will bring us a hundred virtues.*" P. 86.

Such a Law ought never to be made. Money ought never to be despised. Money is a good, though honour is better and Virtue best of all.

"There is an infallible proof by which the wisdom of a law may be judged; it consists of asking oneself if the proposed law tends to result in greater equality among the citizens." P. 87.

What Equality is meant here?

"I ask if *the power of contradiction*, which the establishment of the tribunate introduced into the Roman Republic, was not beneficial . . ." P. 89.

Why is not three Contrarieties still more beneficial?

"You say that Rome will be agitated by quarrels and continual dissensions; but do you believe that it would be better for her to be oppressed by your [the patricians'] tyranny?" P. 89.

Very just.

"I should wish, my Lord, that a kind of tribunate would be established in England . . . directed against those branches of the royal prerogative which cannot be associated with true liberty." P.90.

The Abby mistakes.

". . . I should wish that the nobility would hasten to abuse its peculiar privileges, if I could hope that the other classes were wise enough to apply corrective measures effectively, that is to say, to establish perfect *equality*." P. 91.

This perfect Equality can be established only by three Branches & no more.

"Perhaps our nephews are destined to imitate the Danes, *who have chosen a master for themselves to revenge the injuries inflicted upon them by the nobility*, rather than these brave Plebeians of Rome who did not think at all of *reestablishing the throne of the Tarquins* in order to have a protector." P. 91.

The Plebeians did think of establishing Maelius, Cassius & Manlius for Defenders.

Chapter IV. That the legislator should make his laws popular. Punishments should be mild.

"Every legislator is foolish who, while wishing to serve the public welfare, ignores the fact that I can be moved only by my own advantage." Pp. 94–5.

How is this to be reconciled to the fanatical ideas of Love of Liberty, Country, etc. in other parts of this book?

". . . for it has been noticed that the less men are occupied with their domestic fortunes, the more they are interested in the public good . . ." P. 96.

This remark is doubtful.

"With a people governed in this way, only distractions will have to be punished, since *the love of order and of justice will be in all hearts.*" Pp. 96–7.

Too strong.

"*Light penalites,* such as that of depriving a knight of his *ring* or of his *horse*, of closing the door of the Senate to a Senator, of lowering a citizen into a class less honorable than the one to which he belonged, were enough for a long time to keep from Rome those misdemeanors which the corruption of morals finally caused to appear, and the course of which our atrocious punishments have not been able to stop." P. 98.

These were no light punishments. It can only be in times of Ignorance that a Censor can exist. What would our Newspapers make of such an affair?

"I am convinced that *it is the fault of the laws when men are wicked.*" P. 101.

How?

"Proud of their power, hardened by prosperity, and accustomed to despise their subjects, they [the Kings] do not believe that *their empire deserves* that they should take the trouble to think about governing them." P. 101.

I doubt whether Kings deserve all this Satyr. They are like other Men.

"Just as one makes a grand vizier of a man hardly capable of being a cadi [Turkish judge], one lets perish by capital punishment some poor unfortunate whom it would have been easy to turn into a good citizen." P. 102.

If an organization had been given to every natural Interest in Society which would have enabled it to speak and act, Things would have gone better.

"It is probable that if men had lived in that happy common ownership of goods that *I shall regret* eternally . . ." P. 106.

Quelle follie.

"Can I avoid hating them [the laws], if they oblige me to blush when I obey them, or to perish, like de Thou on a scaffold, if I am an honorable man?" P. 128.

In the time of Richelieu.

"Do not forget, I beg you, that, *obliged by compliance with the wickedness and the foolishness of men not to destroy the private ownership of goods and the inequality of fortunes and conditions, I have remained far removed from the intentions of nature.*" Pp. 128–9.

Poh!

BOOK FOUR

Chapter I. On the laws on education that the republic should give its citizens.

"It is my own fault *if I do not find in the heart of a child the love of glory that nature has placed there* . . ." P. 136.

Is not this Love of Glory the Mother of Passion?

"That a legislator should be afraid of the excesses to which youth is always ready to yield — to that I agree; but he should know that *young men who are too cautious and who have only a timid prudence, will in their advanced age, make only mediocre men and soft magistrates, without character.*" P. 138.

This is a Common Place observation but its Truth may be doubted.

"When my blood is boiling with ardor in my veins, do not expect all my steps to be wise and measured; it is for the law to lead me to prudence for my own sake." Pp. 138–9.

This Idea of boiling Blood misled the Abby in his Treatise on Morals in his latter days and disgraced him in some degree.

"How much did not the laws of gymnastics prepare youth for order, obedience, work and temperance?"

Good. Our Customs of excelling ought to be preserved.

"How right *Lycurgus* was in forbidding the Spartans to communicate with other Greeks!" P. 148.

Is it such a felicity to be confined in a Cage, Den or Cave? Is this Liberty?

". . . if one does not present to your young pupils simple, certain and evident truths, *the passions will soon produce sophists* . . ." P. 157.

The Love of Glory will breed Sophistry.

"Your philosophic citizens will not torment themselves to acquire and practice virtues which are good for nothing, and which are esteemed only because they are odd, extraordinary . . ." P. 158.

Monkery.

". . . you perceive how important it is to study the natural right which I might call *the right of equality among men.*" P. 159.

Law of Stature.

". . . there are not at all, as we generally believe, *different morals for the rich and the poor, for the great and the small, for the magistrate, the sovereign and the simple citizen* . . ." P. 159.

Good.

"The more the young people will know of these affairs [the causes of revolutions], the more they will detest *that ruinous policy which holds that it is useful to be unjust, deceitful, double-faced and wicked.*" P. 160.

Good.

"They will find that *the passions, such as avarice and ambition, bring about only a passing prosperity; that only virtue has made societies flourish, and that only vice has ruined them.*" P. 160.

Good.

"They will learn *to despise what Europe esteems . . .*" P. 160.

Property. But this is impossible.

"Permit me to tell you, my Lord, *it is your admiration for your own form of government that has not allowed you to profit from the frequent opportunities to correct it . . .*" P. 161.

This is a Pity.

"Every society which has not yet reached *the highest degree of perfection* — that is to say which has not yet established *the most perfect equality among its citizens, or at least among their different classes* — necessarily experiences a thousand agitations . . ." P. 162.

In no sense can this Equality be established but by a ballanced Government.

"Citizens have made use of the vices of the government in order to advance their private fortunes, and since the laws imperceptibly lost their authority, the magistrates abused their power and the republic became the prey of despotism and anarchy." Pp. 162–3.

Good and true.

"When [children] will be convinced that *nature has not made nobles and commoners, rich and poor . . .*" P. 163.

Nature has made some strong, some weak, some handsome, some ugly.

"If they live under the laws of democracy, they will be less tempted to create an order of patricians and an order of plebeians." P. 163.

Abby thou comprehendest not.

"The less avaricious, proud and insolent the first class of citizens will be, the more the people — without hate and almost without envy and jealousy — will be disposed to stay without murmuring in the places where chance has put them." Pp. 163–4.

Strange.

"I should wish the great to have been taught that *they can lose nothing in making themselves loved and in giving consideration to their inferiors."* P. 164.

Good.

"I wish these were convinced that it is enough for them to have virtue and talents to be sure of the *esteem* of the public." P. 164.

But will it be equal to the Esteem of those who have Virtue and Riches too?

Chapter II. On the necessity of recognizing a supreme Being. The evils of atheism.

"How many souls have any energy whatever? It is only too common an experience to find *men cold and insensible to the spur of glory."* P. 166.

Where is the Equality that is contended for?

"It is in the midst of this innumerable multitude of citizens without character that the corruption which you fear will arise." P. 166.

Ah Corruption.

"Let there be censors infinitely superior in wisdom, vigilance, precision to those of the Roman Republic, and let it be impossible to escape their watch." P. 167.

Good.

"How will the citizens, who know the narrow limits of human wisdom, be convinced that the guilty never escape punishment, if they do not know that they are under the hand and eyes of a supreme Being . . ." P. 168.

Good.

"For *if there is no God, there is no morality. It is impossible to give man sufficient motives to make him obey his reason rather than his passions . . .*" P. 169.

Good.

"What great philosophers would be *foolish enough to act without motives* . . . P. 171.

Good.

"Everything that we experience teaches us that *the accomplishment of our duty requires vigilance, courage, firmness and a careful perseverance so that we may resist the snares of vice . . .*" P. 172.

True.

"Will they sacrifice tastes and pleasures, which they believe innocent and even laudable, to a chimera of arduous virtue, which they laugh at freely when they speak to people worthy of listening to their doctrine?" P. 172.

Very well.

"Since the laws and magistrates can be deceived, what will be the guarantee of public honesty?" P. 174.

Good.

"*Has anyone seen people who have laws and magistrates without having a religious cult?*" P. 180.

Good.

"However gross the instincts [of the savages] may be, they will distinguish between lying and speaking the truth, between helping one's neighbor in mortal danger and assassinating him." P. 180.

Between exterminating Rohillas and seazing Americans.

"After having heard so fine a speech, the *national assembly* will no doubt pass a law ordering fathers to teach their children that there is no God." P. 185.

The national assembly has not done this yet.

". . . and that the ignorant have called by this frightful name [God] a certain *harmony*, a certain *movement*, a certain *affinity*, by virtue of which all parts of the universe act together, maintain themselves, defend themselves and destroy themselves in turn . . ." P. 185.

Nonsense certainly.

"Providence is then only a word empty of sense, which foolish people have imagined contrary to reason, in order to express a chimera which does not exist." P. 186.

What a Chatechism.

"It will be necessary to repeat again and again to this child that *all human wisdom consists of avoiding sorrow and of finding pleasure;* that the natural laws, about which fools and pedants make so much ado, are nothing but self-love by which *every individual regards himself, and should regard himself as the centre, the object and the end of all things . . .*" Pp. 188–9.

This is admirable!

"Today when our atheists live with men less clever than they are and simple enough to believe in vice and virtue, *they are induced in their own interest, and through fear of contempt and public hatred, to avoid the practical consequences of their philosophy.*" P. 194.

Good.

"*I feel that God is the first bond which unites men; without him there can be no more confidence among one another . . .*" P. 201.

Good.

"Let it exist, this republic of atheists! And if its citizens, wearied of one another, do not flee, dispersing in neighboring countries . . ." P. 202.

Good.

"From atheism one will pass on to deism." P. 203.

Good.

"Rather than worship nothing, we shall raise altars to Jupiter, to Venus, to Apollo, to the vegetables of our gardens, to the poultry of our farm-yards." P. 204.

Good.

Chapter IV. On the laws necessary to establish a union between religion and philosophy.

"*The rivalry between the princes of the blood and the Guises would have caused only* court quarrels, if *the violence of Francis I* and his son toward the Protestants had not induced them to guard against the injustices of the government." P. 258.

Davila. Esprit de la Ligue.

"The king lost all his rights and all his power, because his indiscreet persecution had kindled fanaticism." P. 259.

The King really never had much Power.

Ten Books

In *Democracy in Crisis* [5569A.379] Harold Laski, Professor of Political Science in the University of London, offers a brilliant and searching analysis of the ills of present-day society. The title of the book points to its contents. Capitalist democracy, which began its triumphant career with the French Revolution, has reached the stage of final decay, so that it has become problematical whether it can maintain itself or the civilization which it created any longer. The revolutionary claim of the working class is becoming louder every day, and "the only way to pospone the issue is by discovering anew the terms of economic prosperity and so increasing the material benefits in which the masses can participate." The alternative, otherwise, is "of choosing between conflict with the workers or the surrender of privilege by the narrow class to which it is confined." Mr. Laski is all for conciliation. In a beautiful passage, which may be regarded as characteristic of the temper and style of the book, he writes: "For revolution, like war, is infinite tragedy, since, in its very nature, it means pain and suffering and the tragic confusion of means with ends. The innocent not less than the guilty are its victims. It is the enemy of Reason and Freedom — the twin goddesses whose triumph gives what of beauty there is in the ultimate texture of men's lives. Where there is social conflict, there also Hate and Fear rule the destinies of us all; and even if there is high purpose in the price they exact, it is a purpose stained by bloody sacrifice. That is the prospect, grim and bitter and evil, we confront at the eleventh hour of what we might have made a great civilization . . ." Mr. Laski deals with the actuality of our time, yet he writes from the perspective of the historian and the philosopher. It is this rare combination which enables him to extract the meaning of crude and seemingly disconnected events, or bring subtleties into a sharp relief. This is the quality which gives an unusually vivid animation — and an admirable eloquence — to his work.

Different in character and conclusion is John Strachey's *The Coming Struggle for Power* [Business Branch]. The author — a former Labour member of Parliament, and the son of the late St. Loe Strachey — has become frankly an ultra-radical. His book reads like a thesis, each successive chapter leading to the one destination. Mr. Strachey, too, begins with the birth of capitalism, and his interpretation of history is strictly Marxian. He looks upon the idea of freedom as the result of the struggle for market, for the right to sell and buy. Then he analyses the causes of the capitalist crisis: the lack of market and the instability of money, with the inevitable monopoly and military nationalism. After a survey of capitalist culture — religion, science and literature — he shows the impasse of the régime, in which fascism is a last desperate effort to retrieve the past. Social democracy which, according to him, its leaders have sold out, is inefficient to play any decisive part; the future can be organized only on entirely new lines. Like Mr. Laski, Mr. Strachey writes with Great Britain primarily in view, but his discussions apply to the rest of the world . . . There is no attempt here to make an estimate of the book. Mr. Strachey is a partisan and, together with his vigor, there is a good deal of dogmatism in his reasoning. At the

same time, he unquestionably possesses uncommon brilliancy and insight. Judged merely as an intellectual achievement, his book seems to be one of the most significant political works of recent years. Mr. Strachey has barely passed thirty. He will be heard of in the future.

"Cultivated persons with no specialized philosophical knowledge or interest," John Dewey writes in a review of Professor Whitehead's latest book, *Adventures of Ideas* [3605.487], "will find a genuine intellectual adventure in following Mr. Whitehead's account of the march of a few great ideas in human history. This statement applies particularly to the first of the four sections which compose the book — their titles being 'Sociological,' 'Cosmological,' 'Philosophical' and Civilization' . . ." One of the most important concepts of Mr. Whitehead's thought is the idea of persuasion. To quote again Mr. Dewey: "The mutual relations of coercion and persuasion in Western history are the chief theme of the sociological section, which traces the means by which the idea of persuasion, formulated by Plato in connection with the general character of the 'soul' and freedom, finally found its way into power in Western civilization. That is the culminating idea of the second portion . . . and it is implicit in the final section on Civilization." Mr. Whitehead's philosophical discussions consistently emphasise the value of adventure. "A race preserves its vigour," he declares, "so long as it harbours a real contrast between what has been and what may be; and so long as it is nerved by the vigour to adventure beyond the safeties of the past."

Under the title *The Inequality of Man* [4559.A.436] J. B. S. Haldane has collected twenty-four essays into a volume. Some of these essays are light and humourous, others are serious biological discussions. In "Scientific Calvinism" the author deals with the deterministic view of human behaviour; in "Is History a Fraud?" he contends that the real movers of human destiny have been the craftsmen and manual workers. The essay "Physics declares its Independence" elucidates the emancipation of that science from the presuppositions of common sense; "Science and Invention" shows that instruments now applied to practical uses were originally invented for scientific observation. In the essays touching on political and social life, Dr. Haldane stresses the desirability of the scientific point of view, and he looks approvingly on that type of education inaugurated in Russia. According to him, the modern social aims are: "The unification of human effort, the marriage of the mind and the heart, the moralization of science, and the rationalization of ethics."

Woodrow Wilson [4229.372] by John K. Winkler is a readable book, without any particular aspiration to permanent value. After the four-volume biography of Wilson by Ray Stannard Baker there is really no pressing need for a new large-scale estimate of the War President — and Mr. Winkler, at any rate, may not be the man to do it. On the other hand, Mr. Winkler has an eye for the dramatic, and his book — written in a lively, journalistic style — is highly entertaining. The material of the volume is largely derived from earlier books on Wilson, but the author has also considerable personal information.

C. E. Vulliamy, author of a biography of John Wesley, has made a serious study of *James Boswell*. He has re-examined Boswell in his relations with Johnson, looked upon him from Macaulay's point of view, and tried to find out what he thought of himself. Indeed, there is no lack of earnestness in Mr. Vulliamy's procedure, disappointing though his results are. To tell us that Boswell was a snob, a coxcomb, a fool, a lecher, seems beside the point at this late hour. Of course, Boswell was all these; but he was also something else, and it is this inimitable Boswellian element that should chiefly concern the bio-

grapher nowadays. Further, to call Boswell names is an altogether gratuitous task: he himself has done that job much better than any of his critics. But, after all the moral opprobrium that is visited upon him, there remains a charm, a humaneness, a naked frankness in Boswell which made him thoroughly loved by a man like Johnson. One cannot help wondering whether it was his pompousness, and not his frankness, that annoys his biographers so much. In the life of John Wesley, surely Mr. Vulliamy was spared from such puzzling combinations.

Out of the innumerable letters which he receives daily from admirers, James Branch Cabell has selected ten which he answers at length in his book *Special Delivery* [4409.A.720]. To his correspondents the author sent nice, formal acknowledgements: brief excuses for not being able to give them — just then — full information about himself, his books, his loves, his religious, political, artistic beliefs, or advise them about their loves, their religious, political, artistic beliefs, etc. The answers, however, which he wanted to send in the full flush of his anger he has collected in this book. Naturally, these ten letters are not representative of all the messages which Mr. Cabell is wont to receive every day; in an "Epistle Explicative" he enumerates at least twenty other types. These ten, however, are the most characteristic. The book is subtle and piquant; it is in the authentic Cabellian manner. The style is artificial — but this is part of the author's personality.

Children [7598.416], a new book by Dora Russell, quite properly starts with the parents — with the well-to-do mothers, proletarian mothers, the right of the father, the relation of father and mother — before it examines the child's special position in normal family life and in case of divorce, as well as his place in the school. In a chapter on the future, Mrs. Russell deals with the confusion in which many people find themselves nowadays — they can no longer teach the old ideas and at the same time are diffident about the new doctrines. Her advice is that the modern child should not be shut away from biology and psychology nor from social theory any more than from the radio or the motor car. "Forbid nothing unless we absolutely must. Censor nothing, conceal nothing. Let him know himself and his own powers. He must make the world in which he is to live. It is we who must set him free from the past."

M. Esther Harding, M.D., has written "a psychological interpretation" of womanhood. Her book, *The Way of All Women* [5585.96.] is an excellent, modern treatise on love, friendship, marriage, maternity, and various other aspects of the subject. A former pupil of C. G. Jung, the Swiss psychiatrist, Dr. Harding is prepared to discuss the most knotty psychological problems. Some of the cases which she analyses are seriously pathological, though others are trivial in appearance. To each she brings skill and penetration. The work is a popular book, based on scientific knowledge. It should have a wide appeal.

The Expanding Universe [3929.268] by Sir Arthur Eddington is an enlarged version of the lectures which the author delivered at a meeting of the International Astronomical Union at Cambridge, Mass., in September, 1932. The subject of the book is the motion of the spiral nebulae. These nebulae are island galaxies beyond the limits of the Milky Way. The particular thesis presented by Sir Arthur Eddington is that the spiral nebulae are scattering apart in space. In a region beyond a sphere of a radius of a million light-years, round our own galaxy, more than eighty spiral nebulae have been observed to be moving outward, and "not one has been found coming in to take their place." And the velocity of this scattering movement increases as the nebulae recede! This observation is linked with Einstein's hypothesis of cosmical repulsion, and with the theories of de Sitter, Friedman, Lemaître and others.

Library Notes

The Harry C. Bentley Collection of Works on Bookkeeping

For many years Mr. Harry C. Bentley, President of the Bentley School of Accounting and Finance, has been collecting works on accounting by American authors, especially those published before 1901. He has now generously presented to the Boston Public Library his fine collection of American works on bookkeeping published prior to 1901, with the understanding that he may add to it, from time to time, the works which are lacking at present. His purpose is to have segregated in the Barton-Ticknor Room — for reference use — the first edition of every book on bookkeeping by an American author, published in the United States since 1796, when the first such book was printed in Philadelphia, up to and including those published in 1900.

There are approximately 480 titles that fall within the scope of the collection. The history of commercial education in the United States is a subject which has been but little touched. It is Mr. Bentley's hope that such a collection, when complete, will be of inestimable value for the study of the evolution of commercial education; and that it will be also an important source of information for those interested in the development of accounting in this country.

Mr. Bentley's interest in compiling a history of accounting in America led him to engage Miss Ruth S. Leonard, a trained librarian, to prepare a complete bibliography of "Works on Accounting by American authors published in the United States from 1796 up to and including the works published in 1930." At a future date, this bibliography, arranged in chronological order, will be published and will include, besides the first edition of each title, as many reprints and editions as it has been possible to discover. The first part of the bibliography, covering the field before 1901, has been useful in making Mr. Bentley's collection complete.

This bibliography will be, undoubtedly, of interest to collectors and bibliographers as well as to historians of the accountancy movement. It will show the development of accounting principles, from the most elementary forms of bookkeeping to the highly complicated accounting methods of the present time.

The Library is greatly appreciative of Mr. Bentley's valuable gift.

***

At the recommendation of the Italian Consulate in Boston and of the Italian Embassy in Washington, the Italian government has conferred upon the Boston Public Library its Silver Medal "for the Diffusion of Italian Culture Abroad."

In accepting the Medal in the name of the Trustees, the Director of the Library expressed to the Italian Consul General in Boston a warm appreciation of this recognition.

***

The seventh National Jewish Book Week will be observed this year from May 14 to 20. As in the past two years, the Boston Jewish Book Week Committee, in cooperation with the Boston Public Library, will sponsor an evening devoted to "The Jew in Literature" in the Lecture Hall of the Central Library. This year the meeting will be held on Sunday, May 14, at eight o'clock. The speakers will be Mr. Milton E. Lord, Dr. Isaac Goldberg, Prof. Robert E. Rogers, Mr. Lee M. Friedman, and Rabbi Harry Levi.

Miss Fannie Levis Friedlander will contribute the musical part of the program.

The Committee will also sponsor a radio broadcast during the week, and will offer at the Mattapan and West End Branch Libraries special programs on various aspects of Jewish literature.

During this period there will be an exhibit of rare Hebrew books in the Treasure Room of the Library. An exhibit at the West End Branch will be devoted to the Jewish Woman. Several other branches will also have special exhibits.

A new edition of *Judaica*, a list of books of Jewish interest in the Boston Public Library, largely augmented and brought up to date by Miss Fanny Goldstein, will be issued shortly.

***

Miss Della J. Deery, Executive Secretary, and Clerk of the Board of Trustees, retired on March 31, 1933. Miss Deery had been in the service of the Boston Public Library from December 7, 1891, and with her retirement the institution loses one of its most capable and devoted employees. During the forty-two years of her service Miss Deery gave unstintingly of her best energy and knowledge to this institution. Thousands of people — all the patrons of the Library who came into contact with her — will remember gratefully her modest tactfulness and efficiency. Her fellow workers, the members of the staff, feel a deep personal loss in her retirement.

At their last meeting the Board of Trustees granted Miss Deery the honorary title of "Executive Secretary, Emeritus."

***

Miss Carrie L. Morse, Librarian of the West Roxbury Branch, has also retired after forty-two years of faithful service. Miss Morse was appointed to her position on October 1, 1891, and her retirement took place on February 28, 1933. She performed arduous duties with initiative and a fine sense of responsibility.

The Board of Trustees granted her the honorary title of "Branch Librarian, Emeritus."

***

With regret we record here the death of Miss Theodosia E. Macurdy, formerly Chief of the Ordering Department of the Library. She died on April 5, 1933, at Framingham, and was buried there on April 8.

Miss Macurdy entered the service of the Library on June 24, 1889, and retired on February 29, 1928. She was a librarian of exceptional ability, discernment and scholarship. During her long service in an important position she contributed measurably to the growth of the institution. To the development of the rare and fine book collections of the Library she brought qualities that will be long remembered.

***

Mr. J. V. Nef, Professor of Economics at the University of Chicago, has written what is perhaps the most exhaustive history of the British coal mine industry in its earliest period. In two volumes of nearly a thousand pages, provided with innumerable footnotes, he pursues the subject in all its ramifications.

Coal, Professor Nef tells us, was not extensively used in England in the Middle Ages, but in 1597 it was described as "one principall commoditie in this Realme." Then the author gives an account of the large coal transportation, both by water and on land; he traces the growth of the coal industry in relation to that of various other British industries, such as salt-making, glass and textile manufactures, dying and brick-burning; and finally he discusses the part which the ownership of coal-fields and the financing of mining played in British capitalism.

The Rise of the British Coal Industry [9338.242A8] is a valuable work, the result of tremendous labor. It would be a great gain for the history of our economic life if Professor Nef would turn now his interest to the growth of the American coal industry.

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A Selected List of
Books Recently Added to the Library

THE SYMBOL = FOLLOWING A TITLE INDICATES THAT THE WORK IS A GIFT TO THE LIBRARY.

Agriculture

Chester County Mushroom Laboratories. Successful mushroom growing. West Chester. [1932.] 57 pp. Illus. **5859A.43**

Cook, Harry H. Like breeds like. A non-technical treatise covering heredity, live stock breeding and eugenics. Ontario, Cal. [1931.] 383 pp. Plates. **3826.203**

Gray, Lewis Cecil, and Esther K. **Thompson.** History of agriculture in the southern United States to 1860. Washington. Carnegie Institution. 1933. 2 v. = **7910.530**
Bibliography, pp. 943–1016.

Leavitt, Robert Greenleaf. The forest trees of New England. Jamaica Plain, Mass. Arnold Aboretum. 1932. vii, 179 pp. **3848.139**

Amusements. Sports

Cornwallis-West, G. Edwardians go fishing; or, many days on many waters. London. Putnam. [1932.] 218 pp. **4008.539**
Includes reminiscences of celebrities, mainly British.

Roosevelt, Elliott, *1860–1894.* Hunting big game in the eighties. Scribner. 1933. x, 182 pp. **4003.252**
The letters of Elliott Roosevelt, sportsman, edited by his daughter, Anna Eleanor Roosevelt.

In Bates Hall

Annuals

Crockett, William Day and Sarah G. **Crockett.** A satchel guide to Europe. Houghton Mifflin. 1933. 599 pp. **B.H.221.27**
The fifty-second edition.

Political handbook of the world. Parliaments, parties and press as of January 1, 1933. Edited by Walter H. Mallory. Harper. [1933.] 202 pp. **B.H.640.16**

Who's who in Canada, including the British possessions in the Western Hemisphere. 1930–31. Edited by B. M. Greene. Toronto. International Press. 2109 pp.
Twenty-first year of issue. **B.H.644.14**

Reference Books

Cambridge ancient history, The. Volume IX. The Roman Republic, 133–44 B.C. Edited by S. A. Cook, F. E. Adcock, M. P. Charlesworth. Macmillan. 1932. 1022 pp. **B.H.23.8**

National cyclopaedia of American biography. Volume XXII. New York. White. 1932. 457 pp. **B.H.370.1**

Bibliography. Libraries

American Council of Learned Societies. A catalogue of publications in the humanities by American learned societies. Jan., 1932. Washington. [1932.] ***2176.184**

Darton, F. J. Children's books in England. Five centuries of social life. Cambridge Univ. 1932. xii, 359 pp. **2129.209**

Egbert, Donald Drew. The Tickhill Psalter. An English illuminated manuscript of the early fourteenth century. New York Public Library. 1932. 20 pp. **6156.440**
Reprinted from the Bulletin of the New York Public Library of October, 1932.

Howells, I., and T. J. **Edwards.** A handbook of historical terms. London. Allan. [1931.] viii, 56 pp. **2218.164**

Le Gallienne, Richard. The philosophy of limited editions. [New York. 1933.] 10 pp. = ****Q.98.36**

Louttit, C. M. Handbook of psychological literature. Bloomington, Ind. Principia Press. 1932. viii, 273 pp. ***2179.175**

MacKerrow, Ronald Brunlees, and F. S. **Ferguson.** Title-page borders used in England and Scotland 1485–1640. Oxford Univ. 1932 (for 1931). xlvii, 220, 221–234 pp. ***6112.203**

MacMurtrie, Douglas Crawford. Calendar typography and design. Chicago. 1932. (8) pp. = **6117.170**

— Pioneer printing in Rhode Island. Springfield, Ill. 1932. (4) pp. = ****Q.59.111**

Queen's University, Kingston, Canada. Canadiana, 1698–1900. Kingston. 1932. (2), 86 pp. ***2154.293**
Compiled by Janet S. Porteous.

Ragatz, Lowell Joseph. A guide for the study of British Caribbean history, 1763–1834, including the abolition and emancipation movements. Washington. American Historical Ass'n. 1932. viii, 725 pp. =
A bibliography. ***4361.122.1930.3**

Rivera, Guillermo. A tentative bibliography of the belles-lettres of Porto Rico. Harvard. 1931. viii, 61 pp. *6168.91

Schudt, Ludwig. Le guide di Roma. Materialien zu einer Geschichte der römischen Topographie. Wien. 1930. xx, 544 pp. *6162.87

A bibliography.

Universiteit van Amsterdam, Holland. Catalogus van de tentoonstelling der Universiteitsbibliotheek, ter gelegenheid van het derde eeuwfeest der instelling van hooger onderwijs te Amsterdam gehouden van 18 Juni tot 4 September 1932 in het Stedelijk Museum. [Amsterdam. 1932.] xv, 177 pp. Plates. = *2196.16

Verein deutsche Buchkünstler, Ausstellung Goethe in der Buchkunst der Welt. Leipzig. [1932.] 196 pp. *2179.260

An official catalogue of the exhibit held at Leipzig in 1932.

Wheeler, Monroe. A typographical commonplace-book. [Paris.] 1932. 43 pp. **Q.59.74

Wright, I. A., *compiler*. Documents concerning English voyages to the Spanish Main, 1569–1580. London. 1932. lxiv, 348 pp. Facsimiles. 2274.147

Biography

Single

Adams, James Truslow. Henry Adams. Boni. 1933. 246 pp. Plates. 2347.198

Armstrong, H. Gray Wolf: Mustafa Kemal, an intimate study of a dictator. Minton, Balch. 1933. xi, 298 pp. 3087.192

Bainville, Jacques. Napoleon. Little, Brown. 1933. xiv, 418 pp. Portraits. 2658.125

Barbusse, Henri. Zola. Dutton. [1933.] 278 pp. Portraits. 2646.85

Basso, Hamilton. Beauregard, the great Creole. Scribner. 1933. xiv, 333 pp. 2344.289=*"20th".51.67.3

The life and military career of the Confederate General Pierre Gustave Toutant Beauregard (1818–1893), a native of Louisiana.

Cochran, Negley D. E. W. Scripps. Harcourt, Brace. [1933.] x, 315 pp. 6197.294

E. W. Scripps (1854–1926) was the originator of the Scripps-Howard newspaper chain.

Cook, F. Thornton. Sir Walter's dogs. Edinburgh. Grant & Murray. [1931.] 66 pp. Portraits. 6549.164

Coolidge, Calvin, *1872–1933*. Coolidge wit and wisdom. 125 short stories about "Cal." Compiled by John Hiram McKee. Stokes. 1933. xiii, 145 pp. 4348.309

Dawe, Grosvenor. Melvil Dewey: seer: inspirer: doer. 1851–1931. Essex County, N. Y. 1932. (8), 391 pp. 6194.152

Bibliography, pp. 367–384.

Frankel, Ruth Leipziger. Henry M. Leipziger, educator and idealist. Macmillan. 1933. xiii, 202 pp. Portraits. 3595.598

Dr. Henry M. Leipziger (1853–1917) developed the New York Free Lecture system, popularly known as the "Leipziger Lectures."

Gurn, Joseph. Charles Carroll of Carrollton, 1737–1832. New York. Kenedy. 1932. viii, 312 pp. Plates. 4444.461

Charles Carroll was a signer of the Declaration of Independence.

Harveson, Mae Elizabeth. Catharine Esther Beecher, pioneer educator. Univ. of Penn. 1932. vii, 295 pp. = 3595.600

Hicks-Beach, *Lady* Victoria Alexandrina. Life of Sir Michael Hicks Beach (Earl St. Aldwyn). London. Macmillan. 1932. 2 v. Portraits. 4517.86

Deals mainly with British political affairs from the middle of the nineteenth century.

Langlois, Marcel. Madame de Maintenon. Paris. 1932. v, 291 pp. 6649A.113

MacCartan, Patrick. With De Valera in America. Brentano. 1932. 284 pp. 4518.479

Osborn, Mary Elizabeth. Adelaide Crapsey. Boston. Bruce Humphries. [1933.] 119 pp. 2347.288

Patch, Carolyn. Grace Whitney Hoff: the story of an abundant life. Cambridge, Mass. [1933.] xix, 223 pp. = 2349.276

Roosevelt, Sara Delano. My boy Franklin. Long & Smith. 1933. viii, 115 pp. 4227.362

Roselli, Bruno. Vigo: a forgotten builder of the American Republic. Boston. Stratford. [1933.] (7), 280 pp. 2369.374

Deals with the opening of the Middle West.

Saint Aulaire, Auguste F. C., *Comte de*. Richelieu. Paris. [1932.] 310 pp. 2629A.18

Scott, James Brown. De Grasse à Yorktown. Baltimore. Johns Hopkins. 1931. xv, 363 pp. Portraits. 4418.460

Smith, Edwin William. Aggrey of Africa: a study in black and white. Richard Smith 1930. xii, 292 pp. Portraits. 3056.176

The career and educational work in tropical Africa of Dr. J. E. Kwegyir Aggrey (1875–1927), a member of the Phelps-Stokes Education Commission to Africa.

Sodini, Angelo. Ariel Armato (Gabriele d'Annunzio). [Milano. 1931.] xiii, 568 pp. Portraits. 2747.111

Sorabji, Cornelia. Susie Sorabji, Christian Parsee educationist of western India. Oxford Univ. 1932. xii, 71 pp. 3595.348

Spender, John Alfred, and Cyril Asquith. The life of Herbert Henry Asquith, Lord Oxford and Asquith. London. Hutchinson. [1932.] 2 v. 2518.97

Stoudt, John Baer. Nicolas Martiau. Norristown, Pa. 1932. xvii, 103 pp. 2345.392

Nicolas Martiau was "the adventurous Huguenot, the military engineer and the earliest American ancestor of George Washington."

Thimme, Friedrich Wilhelm Carl, *editor*. Front wider Bülow. Staatsmänner, Diplomaten und Forscher zu seinen Denkwürdigkeiten. München. [1931.] viii, 396 pp. 2825.49

Criticisms of Bülow by various contributors.

Thompson, Grace E. The Patriot King: the life of William IV. Dutton. [1933.] 282 pp. Portraits. 2450B.75

Trotha, Friedrich von. Fritz von Holstein als Mensch und Politiker. Berlin. [1931.] xviii, 222 pp. 2816.82

Fritz von Holstein was a German diplomat and statesman who from 1876 to 1906 was a powerful influence in the direction of foreign affairs.

Collective

Hodson, James L. No phantoms here. Faber. [1932.] 310 pp. 2448.99

Essays on British celebrities.

Johnson, Alvin Page. Franklin D. Roosevelt's colonial ancestors. Boston. Lothrop, Lee, & Shepard. [1933.] 222 pp. *4337.315

Swiss-American Historical Society. Prominent Americans of Swiss origin. White. 1932. viii, 266 pp. Portraits. 2347.286

Memoirs. Letters

Browning, Robert, *1812–1889.* [Autograph letter, signed.] = *R.11.7
The letter is dated November 19, '84, and is addressed to Mrs. Baker.

Clare, John, *1793–1864.* Sketches in the life of John Clare written by himself. Now first published, with an introduction, notes and additions by Edmund Blunden. New York. Oxford Univ. 1931. 121 pp. 2446.226
John Clare was an uneducated poet who belonged to the circle of Charles Lamb.

Fothergill, John. An innkeeper's diary. New York. Ballou. 1932. x, 294 pp. 2498.191
Reminiscences of celebrities, mainly literary, who have been guests at the Spreadeagle Inn at Thame, near Oxford.

Lowenthal, Marvin. A world passed by; scenes and memories of Jewish civilization in Europe and North Africa. Harper. 1933. xxxv, 500 pp. Plates. 2298.148

MacKenna, Marthe. I was a spy! McBride. 1933. 288 pp. Portraits. 2303.192
Memoirs of a Belgian spy for the Allies.

Rachmanova, Alya. Flight from terror. Day. [1933.] vi, 318 pp. 3069.1002
A diary of the Russian Revolution, recorded from September 1916 to September 1920.

Soothill, Lucy, *1858–1931.* A passport to China. London. Hodder & Stoughton. 1931. xi, 339 pp. Plates. 3018.354
The author's life in China.

Tombari, Fabio. Tutta Frusaglia. XXXVIII cronache. Firenze. [1931.] 310 pp. 2799B.589

Valentini, Rudolf von, *1855–1925.* Kaiser und Kabinettschef. Oldenburg i. O. 1931. 254 pp. 2815.80
Valentini served as Chief of the Cabinet during the World War.

In Business Branch

These books are to be obtained at the Business Branch, 20 City Hall Ave.

Alston, Leonard. The functions of money. Macmillan. 1932. 139 pp. NBS

American press association. Complete directory of country newspaper rates. New York. American Press Ass'n. 1932. 272 pp. **Ref.
Includes a list of advertising agencies and national advertisers.

Automotive industrial red book, February 1933. Philadelphia. Chilton. 1933. 368 pp. **Ref.

Elwell, Fayette Herbert. Bookkeeping for today; corporation and voucher accounting. Boston. Ginn. [1932.] 768 pp. NBS

Fechet, James E. Flying. Century. 1933. 138 pp. NBS

Freeman, Joseph. The soviet worker; an account of the economic, social and cultural status of labor in the U.S.S.R. Liveright. 1932. 408 pp. HD8526.F85

Hodson, H. V. Economics of a changing world. Smith & Haas. 1933. 260 pp. NBS
Preface by Sir Arthur Salter.

Insh, George Pratt. The Company of Scotland trading to Africa and the Indies. Scribner. 1932. 343 pp. F2281.D2.159

Kniskern, Philip W. Real estate appraisal and valuation. Ronald Press. 1933. 532 pp. NBS

Laing, Graham A. Towards technocracy. Los Angeles, Cal. Angelus Press. 1933. 85 pp. Illus. HB87.L18
Introduction by Charles A. Beard.

MacDonald's Scottish directory and gazetteer, acompanied with railway map and plans; 1931/32. Edinburgh. Macdonald. 1931. 954, 54 pp. **Ref.

Mogensen, Allan H. Common sense applied to motion and time study. McGraw-Hill. 1932. 228 pp. Illus. NBS

Mosher, William E., and Finla G. Crawford. Public utility regulation. Harper. 1933. 612 pp. NBS

National association of railway and utilities commissioners. Proceedings of the forty-fourth annual convention, 1932. N. Y. State Law Reporting Co. 1933. 704 pp. *HE2715.N27

New Hampshire, Bank commissioner. Annual report for 1932. Concord, N. H. 1932. 313 pp. *HG2411.N4

Official handbook of textile corporations and textile buyers' economist. January 1, 1932. 1488 pp. **Ref.

Parrish, Wayne W. An outline of technocracy. Farrar & Rinehart. 1933. 242 pp. HB87.P26

Patterson, E. L. Stewart. Canadian banking. Toronto. Ryerson Press. 1932. 350 pp. NBS

Russell, Frederic A. Textbook of salesmanship; 2d edition. McGraw-Hill. 1933. 428 pp. HF5438.R96.1933.

St. Clair, Labert. Since time began — transportation, land, air, water. Dodd, Mead. 1933. 349 pp. Plates. NBS

Salvation Army. Year book, 1933. London. Salvationist Pub. 1933. 156 pp. **Ref.

Seldes, Gilbert. The years of the locust (America, 1929–1932). Little, Brown. 1933. 355 pp. Illus. NBS

Sinclair, Upton B. Upton Sinclair presents William Fox. Los Angeles. The author. 1933. 377 pp. NBS

The T R register; a reference book of brand names of perfumes, cosmetics and toilet articles for wholesale and retail trade. 1930–1931 edition. New York. Toilet Requisites. 1930. 400 pp. **Ref.

Verified list of industrial distributors. Chicago, Ill. Mill Supplies. 1932. 128 pp. **Ref.

Ward, Herbert F. Questions and answers for civil service clerical positions. New York. Noble. 1931. 80 pp. *JK716.W25

Warren, George F., and Frank A. Pearson. Prices. Wiley. 1933. 386 pp. NBS

Willey, Malcolm M., and Stuart A. Rice. Communication agencies and social life. McGraw-Hill. 1933. 229 pp. NBS

Children's Books

Berry, Erick, *pseud.* Careers of Cynthia. Harcourt, Brace. 1933. Plates. Z.F.83b4
Continues the characters in the "Illustrations of Cynthia" [Z.F.83b1], narrating the lively experiences of a young art student.

De Leeuw, Adèle Louise. Rika. A Dutch girl's vacation in Java. Macmillan. 1932. Illus. Z.F.59d1
A modern story of travel with an unusual background of life in a Dutch colony.

Grosvenor, Abbie Johnston. Winged moccasins; a tale of the adventurous mound-builders. Appleton. 1933. Z.F.7g1
Pictures made three thousand years ago adapted for this book by Ivan Grosvenor.

Heyliger, William. The gallant Crosby. A baseball story. Appleton. 1933. Z.F.39h12

James, Will. Lone cowboy. My life story. Scribner. 1932. xi, 431 pp. Z.30b5j2
Illustrated by the author.

Love, Clara M. Dramatic scenes from American history. Ginn. [1933.] xx, 247 pp. Illus. Z.40d100.1
For reading and production in junior and senior high schools.

Marschall, Phyllis, and John Crane. The dauntless liberator; Simón Bolívar. Century. [1933.] xiii, 306 pp. Z.30b8b1
This story biography of the great leader reveals the struggles of the Latin American countries to achieve independence.

Sterne, Emma Gelders. The reluctant dragon. A play in three acts. Boston. Bookshop for Boys and Girls. 1932. (8), 54 pp. Z.40d188.1
This was the Prize Play in the Bookshop contest of 1931.

Yershov, Peter. Humpy. Translated from the Russian by William C. White. Harper. [1931.] Illus. = Z.F.3y1
A fairy tale, in prose, translated from the Russian poem, "The little humpbacked Horse."

Domestic Science

Amiet, Ernest E. The Palmer House cook book. Bobbs-Merrill. [1933.] 310 pp.
Contains 1022 recipes. 8009A.465

Searle, Townley. Strange news from China: a first Chinese cookery book. Dutton. [1933.] 231 pp. Plates. 8009A.441
Contains 101 Chinese recipes.

White, Florence. Good things in England. Cape. [1932.] 392 pp. Plates. 8009.541
"A practical cookery book for everyday use."

Drama

In English

Crothers, Rachel. When ladies meet. A comedy [in three acts]. New York. French. 1932. (5), 147 pp. 4409B.1267

Le Gallienne, Eva, and Florida Friebus. Alice in Wonderland. Adapted for the stage. New York. French. [1932.] (8), 137 pp. Portraits. 4409B.1237

Noyes, George Rapall, *compiler.* Masterpieces of the Russian drama, selected and edited with an introduction. Appleton. 1933. xi, 902 pp. 3067.336

Shakespeare, William. Works. Edition de luxe. New York. Jewish Morning Journal. 1911. 10 v. Plates. = *4594.187

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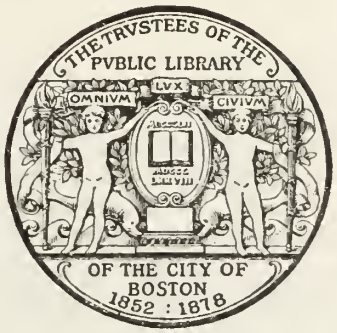

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The Poet of Pure Fantasy

I

THERE are poets of the heart and poets of the intellect, and there are poets in whom all the ingredients of human nature — emotions, passions, mind, imagination — are combined in varying degrees. But poets of an entirely imaginary world are rare. Lodovico Ariosto — the four-hundredth anniversary of whose death will be commemorated on July 6 — was such a poet. He was the greatest poet of pure fantasy, and his poem, the *Orlando Furioso,* is the most perfect specimen of its kind in the literature of the world.

The *Orlando Furioso* has been called a poem of chivalry and a romantic epic, though neither description fits it completely. By its subject-matter it belongs to the medieval romances; but the poet's treatment of his material is entirely modern. And it is in the attitude of the poet that the significance of the *Orlando Furioso* lies.

The poem is founded on the *chansons de geste* — the poetical tales about Charlemagne and his Paladins, and their endless fights with the Saracens. Southern France, where the Christians and Musulmans met for their decisive battles, was the original soil of these epics. For long, the *Chronicle* of Jean Turpin, written about 1100, was thought to be the first compilation of their

5,31,33: 5500+75

chief events; at any rate, the romancers (Ariosto himself) liked to refer, for the sake of appearance, to the venerable Archbishop of Rheims. The *Chanson de Roland,* however, in long decasyllabic lines and rhymed, was probably composed even earlier, and before the end of the thirteenth century scores of other poems were sung or recited all over France. But these romances were not localized in one country. Independent cycles developed elsewhere, and mingled with the French group the stories floated about in all Western Europe. The Arthurian romances from England and the ballads from Spain supplied ample additional material to the common stock. And lest the accounts of heroic deeds should weary the listener, soon they were enlivened with the exploits of knights among fair women. This latter portion was especially the contribution of Italy, the native country of the *Decameron.*

It was from this immense reservoir of facts and fancy, history and mythology, that Ariosto drew the material of his epic. All the legends and fables were at his disposal. He inherited even his characters: the *Orlando Furioso* was designed as a sequel to Bojardo's *Orlando Innamorato.* Orlando and Angelica, Ruggiero and Bradamante, and all the Christian and Saracen warriors — Rinaldo, Astolfo, Rodomonte, Agricane, Mandricardo, Agramante, Gradasso, Brandimarte, and the rest — were duly celebrated in Bojardo's epic before Ariosto wrote his first lyric. He merely continued the narrative where his predecessor left off. To be sure, Ariosto made the love of Ruggiero and Bradamante the chief subject of his story, Orlando and Angelica having only a secondary importance. He had an inexhaustible vein of invention all his own, and scholars who have charted the infinite ramifications of his plot are happy to report that the construction of all the episodes, as well as their dependence on the main narrative, is perfectly logical. One incident is the cause of another, nothing happens by chance in this world of miracles. This is quite true. Yet neither the skilful use of the existing romances nor his own abundant imagination could alone explain the high repute of the poet and the immortality of his work.

There is a new spirit in the *Orlando Furioso.* Bojardo wrote a heroic epic, and Ariosto wrote a tragi-comic one. Earlier poems, especially Pulci's *Morgante Maggiore* and even the *Orlando Innamorato,* contain satirical passages, but the *Orlando Furioso* was the first great work which was fantastic in its entire conception. Ariosto treated all the romances as belonging to an imaginary world: not to make fun of them, not to let even one's own mind know their unreality — just allowing a smile to escape when the feats are too incredible or a tear when something very sad happens, but keeping always a balance of the emotions, and remaining always on the borderline of consciousness. What if these romances are absurd? Often enough, ordinary life is no less absurd and is a good deal less beautiful. Ariosto was not to judge them . . . And the result is an altogether unique humor, a delicate yet all-pervading irony.

The *Orlando Furioso* has been compared to the *Don Quixote.* But Cervantes's novel is a savage parody of the romances of chivalry, whereas Ariosto's poem is one of them. Cervantes wanted to destroy these endless fables which lured his countrymen into a dreamy idleness; Ariosto himself found refuge in them and loved their world. The *Orlando Furioso* and the *Don Quixote* are totally different in their aims, — but at least their authors were

equally successful. The *Orlando Furioso* brought forth countless imitations throughout the sixteenth century, and the *Don Quixote* put an end to all the tales of knight-errantry — including those about Orlando and his friends and foes.

Irony — directed as much against himself as against his world — is then the distinguishing feature of the *Orlando Furioso*. And this is what gives substance and an unfailing interest to every part of the poem. The reader who is unaware of the poet's tone may become soon enough weary of the story, of that maze of battles all of which look alike. But once he has caught up with the poet's position there is no monotony to bore him; he will find indeed an immense variety of shades. The poet of pure fantasy, Ariosto saw everything in realistic outline. Insistence on facts, as every story-teller knows, is indispensable in creating a world of make-believe.

For the world of the *Orlando Furioso* is a world of make-believe, a tremendous puppet-show. "Of loves and ladies, knights and arms, I sing, Of courtesies, and many a daring feat . . ." so Ariosto begins his poem. Benedetto Croce, the eminent Italian critic, however, rightly warns us that there are no characters in the poem, but only figures, portrayed rather as general types than individual beings. "The knights resemble and mingle with one another, though differentiated by their goodness and wickedness, their greater polish or greater rudeness, or by means of external and accidental attributes, often by their names alone: in like manner the women are either amorous or perfidious, virtuous and content with one love, or dissolute and perverse, often distinguished merely by their different adventures or the names that adorn them. The same is to be said of the narratives and descriptions, and of natural objects, landscapes, palaces, gardens, and all else . . ." And the critic's advice to the reader is not to pay any attention to the material elements of the narratives and descriptions, but merely to follow the content "which is ever the same, yet ever expressed in new forms, whose attraction consists in the magic of this ever-identical yet inexhaustible variety of appearances."

It is in the detail — "in the magic of the ever-identical yet inexhaustible variety of appearances" — that Ariosto shows himself a consummate artist. His form is the rhymed octave, and each stanza of the long poem is a unit by itself. Every word is carefully weighed. The very first line of the poem, for instance, was three times altered. It stood first "Di donne e cavallier gli antiqui amori"; then it was changed to "Di donne e cavallier l'arme, e gli amori"; until finally the line was settled as "Le donne, i cavallier, l'arme, gli amori . . ." The language of the poem is capable of infinite variations: it is musical or vigorous, serene or sombre according to the particular subject at hand. It took the poet ten years to produce his work, and then he spent nearly sixteen more in correcting it. Because of this technical perfection, critics regard Ariosto as having had no other object in his mind than "art for art's sake."

Certainly, the *Orlando Furioso* has no hidden meanings, no deep wisdom to reveal. It is completely transparent, without any need or chance for an allegorical interpretation. Its simplicity makes some people wonder whether the poet was, after all, such a great genius. But if there are no spectacular ideas in it, the work is jammed with observations and comments. Common-sense without great moral ideals, healthy love without excessive spirituality

are the underlying forces of the *Orlando Furioso.* The incredible adventures hide simple truths; the fantastic exaggerations are reared on a balance of goodness and humanity. Completely indifferent to systems of philosophy, Ariosto had a very distinct philosophy of life — that of the cultured, sceptical class of the Renaissance. In that he was a representative man, and his poem has a symbolical importance.

It would be foolish to pretend that he had "summed up" the end of the fifteenth century, the age which produced the Borgias and the Medicis, a Savonarola and a Machiavelli, and that incomparable galaxy of painters, sculptors and architects, the like of which the world had not seen since the great days of Greece. But Ariosto fits well into that age. A modern man, emotionally he longed for the medieval times; the *Orlando Furioso* could not have been produced either sooner or later.

There is a complete harmony between the poet and his work. Anyone who looks at Titian's portrait of him — at the curling beard, long nose and receding forehead, at the absent-minded, yet concentrated gaze of the eyes — knows at once that the author of the *Orlando Furioso* could not have been anything but an honest and lovable soul, strong and child-like, a veritable *bonhomme.*

II

Ariosto was thirty-one years old when, in 1505, he began to work on the *Orlando Furioso.* The son of an impoverished Count — the Captain of the garrison of Reggio and later of that of Modena — he first prepared for the law, a profession that proved altogether uncongenial to him. In his twentieth year he took part in a theatrical performance directed by the Duke of Ferrara himself, and wrote an elegy — his first poem — upon the death of the Duchess. His acting and his verse attracted the attention of the Court, and as a result he was allowed by his father to discontinue his legal studies and devote himself to poetry. Under the influence of Pietro Bembo, who was just then spending two years at Ferrara, young Ariosto avidly read the Latin classics and, like most of the humanist poets, began to write odes and eclogues, sonnets and songs in Latin. In 1502 he composed an *Epithalamium* upon the marriage of Alfonso d'Este and Lucrezia Borgia, celebrating the latter as a "Pulcherrima Virgo." The next year, as a gentleman of the household, he entered the service of Cardinal Ippolito, Bishop of Ferrara and the brother of Duke Alfonso.

But even while writing his Latin poetry, his heart drew him to the vernacular. Ferrara society was just then full of admiration for the *Orlando Innamorato,* which its noble poet, the Count of Scandiano, broke off when the French invaded Italy in 1494. Ariosto, casting about for a theme, decided upon the continuation of Bojardo's epic. He went about his task with great care and earnestness. "In order to equip himself for the work," a younger contemporary recorded, "he strove to learn both French and Spanish that he might be able to understand the art and the way to apply himself to it. He has inserted into his poem several beautiful stories written in those two languages, not entire as they stand in them, but with such dexterity, more or less transformed, that he has made them even more lovely than they were. From each source gathering the best, even as the bee which, perceiving as it

flies through the meadows many odours of different herbs and flowers, hovers over those only that are most suitable for the sweet composition that it is preparing; and not less exceedingly sweet than very lasting . . ."

The poem, however, progressed slowly, for the service of the Cardinal was not a light one. The poet was used for all kinds of missions, some of them diplomatic, others relating to family affairs. "From poet, he made me a postillion," Ariosto complains in one of his *Satires*. Twice he was sent to Rome, first to Julius II and then to Leo X. His visit to the Medici Pope, then newly elected, raised great expectations in the poet. The Pontiff was most cordial — kissed Ariosto on both cheeks — but then kept him waiting for weeks and finally forgot about him. Disappointed, the poet firmly resolved "never again to trust another's promise." Soon afterwards he went to Florence where he met Alessandra — the tall, young golden-haired widow — with whom he fell in love for the rest of his life. He lingered on for six months at Florence, and on his return to Ferrara Alessandra was with him.

Cardinal Ippolito, who was also Archbishop of Esztergom and bishop of Zagrab, spent some time in Hungary, and his absence gave the harassed poet a chance to finish his epic. After many revisions, the *Orlando Furioso,* in forty cantos, was ready in the latter part of 1515. Giovanni Mazocco, a printer in the city, published it in the following spring. Cardinal Ippolito was back at Ferrara, and to him Ariosto presented one of the earliest copies.

— Messer Lodovico, where did you pick up all this trash? — the Cardinal is reputed to have asked his servant. For such was the temper and taste of Ippolito, whom the poet thus addressed in the third stanza of his poem:

> Good seed of Ercole, give ear and deign,
> Thou that this age's grace and splendor art,
> Hippolitus, to smile upon his pain
> Who tenders what he has with humble heart.
> For though all hope to quit the score were vain,
> My pen and page may pay the debt in part;
> Then, with no jealous eye my offering scan,
> Nor scorn my gift who give thee all I can . . .

Ippolito was little moved by the poet's gift. He was convinced that Ariosto wrote the poem for his own amusement and because he was idle; at any rate, what he wanted was an attendant and not a poet. Far from being "the grace and splendor of his age," Cardinal Ippolito was one of its crudest and most unscrupulous tyrants.

The poet's break with his patron came in September 1517. Ippolito decided to take up his residence permanently at Zagrab and he expected Ariosto to follow him. The poet was at first frightened, but then blankly refused the order. The Cardinal had an outburst of anger at the impertinence, and never again admitted him into his presence. Gently musing, the poet consoled himself with the reflection:

> Some travel, some at home live with content.
> Let him that's pleas'd to be a traveler,
> Let him behold each country far and near,
> Rich France, sweet England, fruitful Germany,
> Proud Spain, Greece spoil'd with Turkish tyranny.
> As for myself, at home I'll live alone,
> And like no country better than my own.

Ariosto was now free, but he was too poor to enjoy his freedom. Happily, Duke Alfonso felt that he could not let the poet of the *Orlando Furioso* go begging to other Courts, and offered him service. Again, Ariosto was sent out on various missions. While at home, one of his chief duties was to attend to the theatrical performances — among them, those of his own plays. His two comedies — the *Cassaria* and the *Suppositi,* the one written in 1508 and the other in 1509 — were revived; they were also given in Rome, where the Pope himself supervised their productions. Ariosto had, besides, leisure to make further corrections on his poem, the second edition of which was printed, by Giovanni Battista Pigna, in 1521.

Then the poet, who had preferred to break with the Cardinal rather than go with him to Hungary, faced again the necessity of leaving his beloved Ferrara. The Duke appointed him commissary of the Garfagnana, in the Appenines. The office was remunerative, but "not at all conformable to his desire." Nevertheless, the poet obeyed. He had a terrible time in his new position. The district was infested with thieves and robbers; the most hideous crimes were committed daily and remained unpunished. Ariosto tried to discharge his duties conscientiously, but he lacked sufficient power, and the Ducal Court did not always uphold his authority. Bitter and exhausted, he repeatedly asked for his recall, but was not allowed to return to Ferrara — and to his Alessandra — for three full years.

By the time of the new French invasion of Italy, in October 1524, Ariosto was once more back in the city. Duke Alfonso, continuing the traditional policy of French alliance against the Pope, sent assistance to the French. After the battle of Pavia, however, in which Francis I himself fell prisoner, the Ferrarese had to abandon himself to the mercy of the Emperor. Charles V was gracious to the Duke, and, much against the wishes of the Pope, came to terms with him. From then on Ferrara, secure in the protection of the Emperor, enjoyed years of peace.

Ariosto himself was more or less undisturbed. There were, to be sure, new missions; he also had to accompany the Duke on his visit to Venice and to the baths of Abano, near Padua. He helped at the dramatic performances at the Carnivals, and wrote two new plays, the *Negromante* and the *Lena.* Meanwhile, he continued correcting his *Orlando Furioso,* which had become almost an obsession with him by now. He added six cantos to the poem, and finally had the much-revised work printed in 1532. Francesco Rosso de Valenza, at Ferrara, published the new edition. The frontispiece was the portrait of the poet in woodcut, drawn, and probably also engraved, by Titian. The portrait is framed by an elaborate border, the work of Francesco Di Nante.

"For the space of sixteen years after the first edition," Giovanni Battista Giraldi, a friend of the poet, remembered, "he revised his poem; nor did ever a day pass, during all that time, in which he was not working upon it, both with his pen and his thought. Then when he had revised, augmented and corrected it to what seemed to him the right point, he brought it to many fair and excellent wits of Italy, to have their judgment upon it: such as Monsignor Bembo, Molza, Navagero, and many others of whom he makes mention in the last canto; and having got their opinion, he went home. And even as Apelles did of old with his paintings, so did he with his work; for, two years

before he gave the work to the press, he placed it in a room of his house and let it be judged by whoso would. And finally having obtained so many opinions, in the city and without, he adhered to those which seemed best to him . . ."

In November the poet personally presented a copy of his epic to Charles V at Mantua, where he went — on his last errand — with Duke Alfonso. The Emperor, it was said, placed a laurel wreath on the poet's head. But Ariosto's own son, Virginio, denies the story. Charles V merely acknowledged the receipt of the poem in a document.

Ariosto was now in poor health, and the worries of seeing his work through the press hastened his illness. The sight of obstinate printer's errors was a torture to him and he was acutely dissatisfied by the general appearance of the book. He died of consumption on July 6, 1533, and was buried in the church of the Benedictine monks. Forty years later his remains were transferred to the new church of the order. Once more, at the beginning of the nineteenth century, his bones changed resting place. They are in the crypt under the Biblioteca Civica of Ferrara.

III

Bojardo and Ariosto were not the only poets of chivalry in Italy. Luigi Pulci, the contemporary of Bojardo, published his *Morgante Maggiore* in 1488; and Cieco di Ferrara, the contemporary of Ariosto, published his *Mambriano* in 1509. There were countless other romances, but these were — in the words of Girolamo Folengo — all "apocryphal." Folengo himself contributed his *Orlandino* and his *Maccaronea* to the group, carrying romanticism intentionally into absurdity. What was irony in Ariosto became buffoonery in Folengo — a man not without merits, and one who is often compared to Rabelais.

The *Orlando Furioso* itself enjoyed enormous vogue. There is hardly another book that has achieved a similar success. During the eleven years between the second and third editions seventeen pirated editions of the poem were printed, chiefly at Milan and Venice. By 1564 one hundred editions were published, and before the sixteenth century was over the number totalled 166.

The Boston Public Library has only one sixteenth-century edition of the *Orlando Furioso,* a copy of the 1583 Venice edition, printed by Girolamo Polo. Of much greater value is John Baskerville's beautiful edition, published in four volumes in 1773. The frontispiece is Ariosto's portrait by Titian, engraved by the French artist, Charles Eisen. Each canto is preceded by a full-page engraving by various masters, by Eisen, Moreau le Jeune, Nicolas Cochin, Cipriano, Monnet and Greuze. The Boston Public Library has also a copy of Ottavio Morali's 1818 Milan edition, highly valued by scholars because of its precise punctuation and spelling.

Bojardo's *Orlando Innamorato* was first printed at Scandiano in 1495, a year after the poet's death. The epic was revised — its versification smoothed out and its "Lombardisms" eliminated — by Francesco Berni. This *Rifacimento* of the *Innamorato* was first produced in 1541, and for the second time in 1542, at Milan by Andrea Casuo. "These two editions," Antonio Panizzi wrote, "are said to be exactly the same . . . I never saw the second, but I

have the first before me." The Boston Public Library owns a copy of the second edition, bound in what seems to be an original Grolier binding.

In no country, outside of Italy, was Ariosto's work more admired than in Spain. Captain Girónimo de Urrea's translation into the Castilian, in rhymed octaves, was first printed at Lyon in 1550; republished at Venice in 1553, and then at Antwerp in 1558. Naturally, the romantic epic of the Italian poet was one of the favorite readings of Don Quixote de la Mancha. Rummaging in the library of the sorrowful Knight, the Curate and the Barber recognized the volume at once on the shelves. "If I happen to meet him in this bad company and speaking in any other language than his own," remarked the Curate, "I'll show him no manner of favor; but if he talk in his own native tongue, I'll treat him with all the respect imaginable." The Curate, obviously, was a good critic; he knew that the greatest merit of the poem lies in its impeccable artistry of form and language. "I have him at home in Italian, but I cannot understand him," said the Barber. "Neither is it any great matter, whether you do or not," rejoined the Curate; for what could, after all, the artistic perfection of the *Orlando Furioso* mean to a simple barber? Nevertheless, the ecclesiastic could not refrain from adding the following, highly valid observations: "I could willingly have excused the good Captain who translated it that trouble of attempting to make him speak Spanish, for he has deprived him of a great deal of his primitive graces; a misfortune incident to all those who presume to translate verses, since their utmost wit and industry can never enable them to preserve the natural beauties and genius that shine in the original . . ."

As may be remembered, the Curate ended his monologue with the suggestion: "For this reason I am for having not only this book, but likewise all those which we shall find here, treating of French affairs, laid up and deposited in some dry vault, till we have maturely determined what ought to be done with them . . ."

Nobody knows what happened ultimately to the books of the gallant Knight. Maybe, they are still in the vault . . . The Boston Public Library has copies of all the three editions of Captain Urrea's translation.

Books treating of French affairs — meaning, according to the explanation of the translator of the *Don Quixote,* "the common subject of romances, the scene of which lay in France, under Charlemagne and the Paladins" — were very numerous in sixteenth-century Spain. There were many continuations and imitations of both the *Orlando Innamorato* and the *Orlando Furioso.* Espinoza in 1555 published a *Segunda Parte del Orlando,* and an Aragonese nobleman, Abarca de Bolea, printed in 1578 his own version of the *Orlando Enamorado* and the *Orlando Determinado.* A continuation of Ariosto's poem was the *Angelica* of Luis Barahona de Soto, published at Granada in 1586. Lope de Vega's even more extravagant *Hermosura de Angelica* appeared in Madrid in 1602.

The Boston Public Library has a copy of the 1557 edition of Espinoza's work, and also copies of the original editions of de Soto's and Lope de Vega's epics.

French translations and imitations of the *Orlando Furioso* were, of course, abundant as well. The first French version appeared in 1543. It was in prose,

and for this reason far more readable than the other foreign versions made in unsuccessful poetical form. Several other translations followed, and before the end of the century twenty-three editions in French were published. The poem had considerable influence on Ronsard and Du Bellay. Several of Ariosto's comedies were also early translated into French. The *Suppositi* appeared in 1543. The Boston Public Library has a copy of the 1552 Paris edition of the play, containing both the original text and the translation. The Library's earliest Italian edition of the *Suppositi* and of the *Cassaria*, bound in one volume, was printed by Zoppino in 1525, in Venice.

Allusions to the *Orlando Furioso* occur in several early Elizabethan poets, and in 1591 a complete English translation of the work was produced by Sir John Harington. This English version is no masterpiece; indeed Ben Jonson thought that "under all translations, it was the worst." Harington sometimes compressed, sometimes expanded the original text. Yet the expression is often felicitous, possessing the terseness of Harington's own epigrams. "His idioms, his grammar, and his construction," in the words of a later translator, "are exclusively English; his narrative is light and lively, and, in perusing it, the reader always feels as if he is swimming with the stream." The translation of such a great work, in verse, was not a small task. Harington spent years on it, and received, as he complained, only the praises of a few fellow-poets for his "thankelesse paines and fruitlesse cost." The English translator used the 1534 Venice edition, from which the printer, Richard Fields, copied the frontispiece as well as the engravings of Porro.

In his "Brief Apology for Poetry," which precedes the text, Harington had various good things to say of the Italian poet. "Whatsoever is praiseworthy in Virgil," he thought, "is plentifully to be found in Ariosto, and some things that Virgil could not have, for the ignorance of the age he lived in." In illustration he pointed to the devout and Christian demeanor of Charlemagne and the conversion of Ruggiero to the Christian religion. Then he met the chief criticism against Ariosto: "Now it may be and is by some objected that although he write Christianly in some places, yet in other some, he is too lascivious . . . Alas, if this be a fault, pardon him this one fault, though I doubt too many of you (gentle readers) will be too exorable in this point: yea, me thinks, I see some of you searching already for these places of the book, and you are half offended that I have not made some directions that you might find out and read them immediately." Harington even suggested that the author meant these parts "to breed detestation, and not delectation" — a not altogether trustworthy comment on the part of a courtier who was said to have been ordered by the Queen to make a translation of the whole epic as a punishment for having circulated among the ladies of the Court his translation of the lascivious portions.

Harington's version of the *Orlando Furioso* was twice reprinted: in 1607 and in 1634. (The Boston Public Library has a copy of the original edition — a very rare book.) It may be assumed, therefore, that the work achieved a certain popularity. Yet Harington's translation is of little use for the average reader of to-day — partly because it is all but inaccessible, and partly because it is antiquated.

Unfortunately, there is no adequate modern English version of the epic. In 1755 appeared a new translation, literally faithful, but altogether unpalatable. Curiously enough, the author of this translation was well advanced in his work before he had even heard of Harington's version. "I requested a friend to obtain a sight of that book," he wrote, "for it is, it seems, very scarce, and the glorious original much more so in this country." The printer, by mistake, placed William Huggins's name on the title-page of the new translation, but the real author was Temple Henry Croker. Another translation, in rhymed couplets, was made in 1773–83 by John Hoole, Johnson's friend and protégé. This version went through nearly twenty editions, which shows a revival of interest in Ariosto in England. And certainly the interest must have been in Ariosto and not in the labor of his English translator, which latter is a model of dullness. The next and last translation was published, in 1823–33, by William Stewart Rose. Like Harington and Croker, he used the original rhymed octave, and translated stanza for stanza. The translation is correct; yet, as a friendly critic suggested at the time of its publication, the Italian should have been printed on the opposite page to enable the reader to understand the English.

The absence of a good English translation, done by a poet, is the reason that the *Orlando Furioso* is comparatively little-known to the English-reading public.

It was not through translation that the poem exerted its greatest influence upon English letters. It was through Spenser's *Faerie Queene*. The first book of the *Faerie Queene* appeared a year before Harington's translation, and the indebtedness of the great Elizabethan poet to Ariosto is a commonplace in literature.

Ariosto's *Satires* — those seven poetical epistles, in which with kindly cynicism he relates the main incidents of his life and the great events of the age — had also had early appreciation in England. Robert Tofte, who in 1598 tried his hand at the translation of the first three cantos of the *Orlando Innamorato*, made a version of them. The little volume was published under the name of Gervaise Markham in 1608, and reprinted in 1611. The first edition was printed by Nicholas Okes, and the second by William Stansby. The Boston Public Library has a copy of the first edition; the volume, however, is dated 1609. The earliest Italian edition of the *Satires* in the Library was printed at Venice in 1553.

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The books described in this article have been placed on view in the Treasure Room of the Library.

Zoltán Haraszti

Arts and Artists

The Frozen Fountain [8164.06–106] is a book of essays on architecture and problems of design by Claude Bragdon, the author of "Architecture and Democracy." Mr. Bragdon uses the fountain as the symbol of life in its upward rise and its necessitous downward droop toward death; he considers therefore that the architecture which suggests a frozen fountain best expresses the life it serves. " A building, however lofty," he explains, "must end somehow, and the designer's ability is here put to the severest test, and will be measured by the success with which this termination is affected — by the beauty with which this building *dies* on the white counterpane of the sky." And he compares the Gothic spire of Senlis Cathedral with the Pan-Hellenic Hotel in New York, both of which illustrate the same principle. Declaring that it is the architect's function to dramatise, not to adorn, the necessary engineering conditions of his building, the author praises the indigenous art of Louis Sullivan, "the first American modernist, prophet and precursor of the small best that is being done today under that banner."

The chapters on color, on the geometric principles of design and dynamic symmetry, on isometric perspective, and finally a treatise on the magic square are richly illustrated with diagrams and striking drawings by the author.

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The New Style Architecture and Decorative Design [8093.08–115] by Maurice Casteels is adapted from the author's French work entitled "L'Art Moderne Primitif," an interpretation of the first stages of the new movement in Europe and America. The greater part of the folio volme consists of skillfully chosen photographs, but the student who feels a stranger to the new ideas in architecture and design will gain much stimulus from the ten pages of the author's notes on the illustrations, which precede the collection of plates.

The illustrations are of public and private buildings in various countries, including Russia; a considerable number are from Germany which was a pioneer in departing from tradition in solving architectural problems to suit new industrial conditions. A striking novelty appears in the dwelling-houses, designed by Le Corbusier and Jeanneret, in Paris, Boulogne, Stuttgart and other cities — houses which have the effect of geometrical designs. A number of plates show also interiors and furniture.

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Masterpieces of Furniture Design by Verna Cook Salomonsky is a folio volume intended for furniture designers, students and collectors, containing measured drawings of details of furniture selected from pieces in five leading museums of New York and New England. At the bottom of each page of measured drawings is a photograph showing the analysed object as a whole. On opposite pages are brief descriptions and historic explanations. The specimens are chosen from a period beginning with the sixteenth and leading through the early years of the nineteenth century, and represent the styles of different countries. English and American works, however, constitute the larger number, and there are several examples of Chippendale, Hepplewhite and Sheraton chairs. The originals of a Chippendale card table and a Sheraton chest of drawers, besides other objects, are in the Boston Museum of Fine Arts. — The call-number of this volume is *8184.04–108.

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Modern Glass [*8173.02–500] by Guillaume Janneau is a history and exposition of modern glass making, beginning with the earliest precursor of the modern style, Emile Gallé. The folio volume, printed by the late William Edwin Rudge, is richly illustrated with 130 examples of modern glass design. Beautiful specimens are given of engraved crystal vases made by the firm of Lobmeyer, Vienna, and of delicate table glass from the Tiroler Glasshütte and the Binini works in Vienna. Czechoslovakia is amply represented; one notices with surprise, among the designs of nymphs and classic motives, the engraved figure of a foot-ball player on a crystal goblet from Prague. Striking are the moulded glass vases of René Lalique, Paris, and the graceful, airy products of the Orrefors Glassbruck, Sweden. Lighting fittings in glass, stained window glass, and glass walls of houses are shown, besides all manner of fantastic ornaments.

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Covered Bridges of New England [*8132.07–102] by Clara E. Wagemann contains an unusual series of plates, in part from photographs and in part from the charming etchings of George T. Plowman. It was an ingenious thought of the author to open the series with a view of the covered bridge in Lucerne, Switzerland, which is known to all the tourist world, whereas the quaint, individual structures that fit perfectly into the quiet landscapes of New England are undoubtedly known to very few. Some of the old bridges recorded in these pictures no longer exist, and many of them have historic associations. Though most of the covered bridges shown belong to Vermont, mention should be made of the picturesque bridge at Charlemont, Mass., and the one at Deerfield, Mass., near which occured the massacre by the Indians in King Philip's war. — Brief descriptions and histories accompany the plates.

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Domestic Colonial Architecture of Tidewater Virginia [*8094B.110] by Thomas Tilestone Waterman and John A. Barrows is a folio volume containing photographs and drawings, accompanied by descriptions of plantation houses in Tidewater Virginia. This part of the state has only in recent times become easily accessible to students, as the estates were isolated and, until automobile roads were built, were reached mainly by water.

The houses are studied in chronological order, from the charming low-eaved cottage of Adam Thoroughgood, who settled in Virginia in 1636, to the stately mansions of the 1760s. Better known than some of the other residences described are the president's house at the College of William and Mary; and Westover, the beautiful house of Wiliam Byrd, who owned the largest library in Colonial Virginia, consisting of 3,625 volumes.

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A work useful alike to students of period architecture and to those interested in local history is *Dutchess County Doorways* [*8094.04–120] by Helen Wilkinson Reynolds. It is a study of various examples of period-work in wood on dwelling-houses between 1730 and 1830. Dutchess County, so named for the Duchess of York, lies to the east of the Hudson River between New York City and Albany. The author relates the history of the county from its first settlement in the 1680s to the 1830s; then she gives a historic account of the building operations during this period, the carpentering, glass-making, panelling, construction of fire-places, and so on. The bulk of the text, however, is devoted to accounts of individual houses and their inhabitants, which lead to the collection of over two hundred plates from photographs made by Margaret DeM. Brown.

The dorways of the homesteads impress one with their utility and the sure, simple taste of the builders; there is very little irrelevent decoration, though the fluted columns of the classical vogue appear on several early nineteenth-century housefronts. Examples are given also of inside doors, of win-

dows, wall panelling, mantel-pieces, and there are a number of more extensive views of furnished interiors.

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Early Domestic Architecture of Pennsylvania [*8094.04–112] by Eleanor Raymond consists of 158 large plates, of which 133 are photographs and the rest measured drawings. "In choosing the buildings for this book," the author writes, "I have been guided solely by the architectural value of the subject, and have attempted to indicate the great variety of treatment found in the same type of building . . . In the main I have included only such buildings as show traces of the mediaeval spirit or early Georgian character, such as the cove cornice or pent eave so characteristic of the locality."

The photographs show churches, meeting and school houses, old bridges, mills, and a large number of rural houses, including quaint little spring and smoke houses as well as rambling barns. Numerous details are given, such as doorways, windows, steps, fences and pumps.

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California Gardens [*8137.02–101] by Winifred Starr Dobyns contains, besides a brief introductory text, 209 photographic plates with views of distinguished garden effects. In many cases the photographs show the harmony between the architecture of the house and that of the landscape garden. Most of these gardens are laid out on an ambitious scale: one sees pools surrounded by colonnades, sunken gardens with clipped hedges, formal terraces, shady parks, and rose gardens as well as southern patios with cacti and palms. Among the latter is the patio of the Public Library of Pasadena.

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The large folio volume *A History of English Wallpaper* [*8188.08–93] by Alan Victor Sugden and John Ludlam Edmondson includes 70 full-page plates in color, besides 190 half-tone illustrations. This history of wall paper design and manufacture extends from 1509 to 1914, beginning with the tapestries and painted cloths, which were the forerunners of wall paper. Although paper was made in Italy and Germany early in the fourteenth century and was undoubtedly imported into England, the first paper-maker in England was John Tate, who began manufacture at the end of the fifteenth century.

Among the illustrations are the fragments of the earliest extant European wall paper, which was discovered about twenty years ago during the restoration of a Lodge of Christ's College, Cambridge, England. Other admirable illustrations show the armorial papers of the sixteenth and seventeenth centuries; the conventional "flock" patterns of the seventeenth and early eighteenth centuries; some delightful English imitations of Chinese wall papers; flower, bird, and leaf rhythms by William Morris; fantasies by Walter Crane and a "Kate Greenaway" nursery paper; and finally some charming twentieth-century wall paper designs, besides a number of modern pictorial friezes.

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The student of furniture periods will find much of value in a large folio volume illustrating the successive styles of furniture in Sweden from the Middle Ages half-way through the nineteenth century. *Svenska Möbler i Bild* by Ernst Fischer consists of 272 full-page plates, preceded by a short historic introduction in Swedish. The legends under the photographs are in both Swedish and German.

The objects selected serve well to show the changes in style, and are for the most part beautiful in themselves. Especially noteworthy are the richly carved benches and chests and the nobly wrought iron decorations of the mediaeval period. The Baroque and Rococo periods are represented by elaborate clocks and mirrors as well as by chairs, sofas, beds, and ornamental tables. For the "Gustavian" period in Sweden, which precedes the Empire style, appear many fine bureaus, desks, and tall mirrors. The volume ends with ex-

amples of the simple Biedermeier furniture.

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Curious glass engraving of the early eighteenth century may be studied in the illustrated monograph *Notes on Frans Greenwood and the Glasses that he Engraved* [*8173.05–102] by Wilfred Buckley. Frans Greenwood (1680–1761) was a native of Rotterdam, the son of English parents. It is supposed that he was a merchant and a civil servant, but his leisure occupations were miniature painting, the writing of verse, and the engraving of glasses. "Greenwood's method of engraving on glass with a diamond point," the author writes, "is distinct from that of any glass engraver who preceded him, for he was the first to make use of stippling only rather than line-engraving."

The glasses shown on the thirty-two plates in the volume mostly date from 1720 to 1748. A few of these delicate engravings represent roses and symbolic designs; the majority, however, reproduce portraits and genre paintings of gay mythological scenes.

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An unusual monograph on the life and work of a contemporary artist is *Thirty-five Saints and Emil Armin* by J. X. Jacobson. As a close friend of Mr. Armin, the author gives an intimate account of the artist's struggles and persistence in following his peculiar genius. The odd title of the book refers to a Hebrew legend, according to which there are thirty-six saints in every generation for whose sake the world continues. "Now I haven't an idea who the other thirty-five saints of the present day and hour are," the author writes, "but one of them I have discovered. He is Emil Armin . . ."

Armin was born in 1883 in Radautz, Bukowina, at that time Austrian, but now a part of Roumania, and here it was that he received lasting impressions of the picturesque peasant and street life. Left an orphan at an early age, Armin suffered extreme poverty and hardship, but he managed to attend a school for arts and crafts in Czernowitz. In 1905 he emigrated to Chicago, which henceforth became his home. While working at various kinds of humble jobs, he studied at the Art Institute, where he came under the influence of George Bellows. After his graduation from the Art Institute, Armin continued to carve and paint in his own style, braving poverty and refusing compromise, until his individuality at last won recognition.

The reproductions in the volume give a good idea of the artist's bold and imaginative expressionism. Notable are the subjects inspired by the quaint old Hebrew customs with which he was familiar in his childhood and youth. But his interpretations of Chicago are no less original, and there are also a number of lively water colors made in New Mexico. The call-number is *8060.06–60.

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Donatello [*8084.03–320] by Arduino Colasanti is an Italian biography of the fifteenth-century sculptor, a native of Florence, and one of the great geniuses of the Renaissance. The text is followed by a long bibliography of works on Donatello, and by forty-two excellent photographic plates. These show the sculptor's versatility, as his works include statues of venerable saints, vigorous youths, austere prophets, and also the merriest cherubim. There are numerous bas-reliefs, representing scenes from the New Testament and miracles of the saints. Most of the works shown are in Florence; many are in other Italian cities, in Siena, Naples, Rome and Padua; and a considerable number in Berlin and London. Only three are in America. One of these, a beautiful "Assumption of the Virgin," is in the Quincy Shaw Collection in the Boston Museum of Fine Arts.

M. M.

Ten Books

Gilbert Seldes, who has been known chiefly as an art critic, or rather as a critic of the seven arts, has ventured into an entirely new field. And what an impressive entrance he makes! His recently published volume, *The Years of the Locusts* [9332.75A73], is a survey, at once, of the economic as well as of the spiritual struggle which has held America in its grip during the last three years. Preparing for his book, the author seems to have learned everything about stocks and bonds; the intricacies of the money market are as familiar to him as the inside stories of Broadway. The chapter-headings are imaginative and therefore somewhat obscure; the chapters themselves, however, deal clearly with events like the stock market crash, the moratorium, the bonus army, the strike of the Iowa farmers, the riot of the unemployed in Detroit, and so on. The picture is comprehensive and one cannot but respect the effort which went into its making. Mr. Seldes is always ready with his documentation: with quotations from newspapers, magazines, congressional records. Further, the material is kept well in hand. Nevertheless, the book remains a chronicle rather than a history, a record rather than an interpretation. Beyond the events which the author narrates or summarizes, one looks in vain for a concise opinion. The tone is critical, to be sure, but the criticism is restricted to the pointing out of contradictions, without deducing any significant conclusions. Of course, it would be too much to expect from Mr. Seldes the offering of remedies; it is surprising that, as a novice, he was able to make such a thorough and excellent chart of the disease. His wit and his fresh, alert style offer also generous compensation. Apart from its contents, the book has — like the last book of Mr. Edmund Wilson — an additional interest in showing how our *literati* are turning from the contemplation of Eric Satie and Pablo Picasso to the statistics of falling prices and the manipulations of bankers and brokers.

The subject of *The American Scene* [2326.156] by Edwin C. Hill is similar to that of Mr. Seldes. The time is limited to 1932; events, however, often notoriously overlap the boundaries of a single year. "The book seeks to deal with American life as a whole," the author writes, "by throwing into high relief the major occurrences and by bringing to light incidents and episodes, some important, some trivial, which have been overlooked or ignored . . ." This purpose Mr. Hill accomplishes very well. In his bulky book he finds room for everything and everybody — his "Index" comprises eighteen solid pages of names, printed in double columns! But all the events and all the names are in their proper places, which means that the narratives are simple and straightforward. If one wishes to learn about Mr. Gatti-Casazza's difficulties with any of his sopranos, he will find the information in one chapter; and if one wants to know something about the Scottsboro trial, he will find it in another. And yet the story is nowhere dull; it is just right. Mr. Hill is a newspaper man, and he obeys the rules of his craft.

A colorful picture of frontier life, political intrigues and military movements in the South during the first thirty years of the United States may be found in the biography of *Andrew Jackson* [2347.168] by Marquis James. It is a portrait of Andrew Jackson, the Border Captain, not the President, for

the narrative ends with Jackson's retirement from the Governorship of the territory of Florida. The author relates with gusto the many picturesque incidents in the life of his hero. The son of Irish immigrants in the Waxhaw settlements of North Carolina, Jackson lost his father in his early childhood. During the Revolution he became the prisoner of the Tories, but the fifteen-year old boy defied his captor and received a wound which left a scar for the rest of his life. In successive chapters, Mr. James portrays him as a young "Back-Country dandy," as a hot-headed dueller in the defense of his wife's good name, as a swift, untechnical judge of the Supreme Court of Tennessee, and finally as the brilliant major-general in the war with the Creek Indians, the victor at New Orleans, and a popular war hero.

Under the title *The Tragedy of Tolstoy* [3069.799] the Countess Alexandra, the youngest daughter of the great Russian novelist, has written her reminiscences from her early childhood to her father's death, giving with utmost frankness intimate scenes of family life, recording conversations and, with characteristic Russian introspection, analysing emotions and spiritual relations. The author's estrangement from her mother began at an early age, and this circumstance must be kept in mind in judging the objective biographical value of these memoirs. The tragedy of Tolstoy, according to his daughter, was less due to the hostility of Church and State toward him than to the lack of understanding of his doctrines on the part of his wife. Of documentary importance is a letter, published in full, addressed by Tolstoy to his wife, in which he explicitly states his position.

The English Muse [4559.485] by Oliver Elton, Professor Emeritus in the University of Liverpool, is modestly called a "sketch" — and, to be sure, it covers within a volume of about four hundred pages the whole range of British poetry from Beowulf to D. H. Lawrence. Yet the book is by no means superficial and may be read with both pleasure and profit — especially by people who are already informed in the field. With great skill the author has selected the essential attributes of the epic, lyric — and in the case of the Elizabethans, also the dramatic — poems which he discusses. The emphasis is on poetry throughout, on poetry for its own sake. "I have here spoken of it chiefly as an art, and of the finished work," Professor Elton writes, "saying little about origins, surroundings, sources, formative influences, and the like." The book is written in a fine mellow style, characteristic of the best traditions of scholarly English criticism.

Sir Aurel Stein, the great orientalist and explorer, has written a condensed narrative of his three major expeditions carried out between 1900 and 1916. The detailed reports — nearly a dozen large folio volumes of *Ancient Khotan; Serindia;* and *Innermost Asia* — of these expeditions are available to scholars. In his present book, *On Ancient Central-Asian Tracks* [*4080.07–206], Sir Aurel describes his travels in a condensed form suited to a wider public. The explorations took place in Chinese Turkestan and the adjacent regions of China — an immense stretch consisting mostly of waterless deserts. Yet the Tarim basin to the north of the vast Taklamaakan Desert was in the Middle Ages an important trade route for the Chinese, and was dominated in turn by Huns, Turks, Arabs, and Tibetans until the conquests of Ghengis Khan. Travelling over the ancient routes on horseback and foot for 25,000 miles, the explorer with his Indian staff discovered invaluable relics of early civilizations.

The biography of *Edwin Markham* [4347.183] by William L. Stidger is the work of a friend, written with uncritical enthusiasm. Mr. Markham is spoken of as "one of the giants of the earth," as "one of the great figures of the last eighty years." In spite of this, the book has a decided value, since it

embodies — usually in the form of direct quotations — much of Mr. Markham's reminiscences concerning his life and the growth of his ideas. The biographer has been able to serve as a recorder, because for the last fifteen years the poet has been spending a month every year in his house. Mr. Stidger analyses the different phases of the poet's development: the effect of nature upon him from the time when he was a shepherd boy in the Susian Hills of California; his first delight in poetry, wakened by a country school teacher; and finally the influence of his early readings in social theory.

Major Mysteries of Science by H. Gordon Garbedian is an admirable popular survey of modern science. Though the presentation is simplified for the layman, the work is written in a serious tone and offers an abundance of information. The twenty-seven chapters are divided into five groups: the first explains some of the main forces of the present machine age; the second is on human life, with an account of the various theories of anthropologists and biologists; the third describes the problems of geology, oceanography, and polar explorations; and the final sections deal with the cosmic problems in the light of modern physics — especially with the relativity and quantum theories, the cosmic ray, and the methods of releasing atomic energy — and discuss the observations of Jeans, Eddington, Shapley and other present-day astronomers. The author has had the aid of several leading scientists in the preparation of his work.

In Place of Profit [9338.047A.42], by Harry F. Ward, is a study of the social incentives in Soviet Russia. "The Soviet worker," the author writes, "is being educated and trained to be conscious of his work in relation to the task of the factory as a whole, to be conscious of the relation of his factory to the entire national economy, and then to be aware of the inter-relation between this and a world economy, both now and in the hoped-for future of a socialist world . . ." In various chapters Mr. Ward gives examples of the influence of the shock brigades; discusses the organization of the trade unions and co-operatives, the relation of the Communist Party to the Government, and the methods of socialist labor discipline. A large portion of the book is devoted to the problems of the cultural revolution and the ideals of the socialist society. "The Communists cannot be called Utopians," Mr. Ward contends, "because their ideal society is not static and they proclaim a scientific method for realizing it." There are no statistics in the book, but there are innumerable quotations from the works and speeches of Lenin and Stalin, and from the more important party resolutions.

History and Destiny of the Jews, translated from the German of Josef Kastein, is the biography of a whole people. It is both a narrative and an interpretation. As a narrative, it begins with the emigration of the Jews from Babylonia and ends with their present position. As an interpretation, it does not pretend to a neutral standpoint, though the author assures the reader that through his own subjective experience he tries to present the objective truth. Four-fifths of the book deals with the history of the Jews in the Diaspora. From the destruction of the Jewish state by the Romans, it reviews in detail the whole panorama of Jewish life in the Roman Empire, under the Arab rule in Spain, during the Crusades, and finally in England, France, Germany and Russia, the other European countries, and in America. The author's object is "to reveal the *raison d'être* of the Jewish people." During their long persecutions the Jews concentrated all their energy on continuing their national existence, but since their emancipation they have given up their ideals. "The spirit of Jewish history began to be falsified, not merely because the Jews had abandoned the desire to make themselves an individual force in history, but also because they tried to relieve the tension by means of innumerable concessions to those about them . . ."

Library Notes

At their annual meeting held on May 5 the Board of Trustees elected the following officers for the ensuing year: President, Mr. John L. Hall; Vice President, William Cardinal O'Connell; Clerk, Miss Elizabeth B. Brockunier.

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A Check List of Fifteenth Century Books in the Newberry Library and in Other Libraries in Chicago [2182.100], compiled by Pierce Butler, and recently published by the Newberry Library, will be received with great pleasure by students of incunabula.

"Since the primary interest of the collection is typographical history," Mr. George B. Utley, Librarian of the Newberry Library, writes in the Preface, "the list follows the Proctor-British Museum pattern rather than the Hain sequence by authors. In the main only specialists make use of books of this character; to conform to the standards familiar to such specialists, authors' names are here given in the Latin rather than in vernacular forms. For a similar reason a more complete system of bibliographical citation has been adopted than is strictly necessary to identify each book. The extension of the list to include all incunabula available for public use in the Chicago area will also, it is hoped, facilitate the work of both visiting and resident scholars."

The check list, as Mr. Utley points out, is in a sense "an account rendered" by Dr. Butler, the first custodian of the John M. Wing Foundation of the Newberry Library. More than thirteen hundred of the books recorded in the volume have been purchased since 1920 from the proceeds of the Wing bequest. These volumes were all Dr. Butler's personal selection, under a policy formulated by him.

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Dr. Butler himself describes his policy in book selection in the following paragraph:

"My incunabula mission was to secure typical material illustrating all possible phases in the development of printing from its invention to the close of the fifteenth century. For this such specimens must be selected as would reveal most clearly the process of their fabrication. My second task was to select, wherever a choice was possible, books which contained those texts that were most significant of the intellectual interests and methods of scholarship current in that period."

The conditions of the European book market following the World War were unusually favorable to the building up of such a collection. To take advantage of the extraordinary situation, the Trustees of the Newberry Library decided to devote for the time a greater part of the current income of the Wing Foundation to the buying of incunabula. Dr. Butler rightly remarks that future custodians, if they happen to examine the price records, will be envious of his opportunities.

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A numerical summary of the incunabula owned by various libraries in the Chicago area shows that the Newberry Library owns at present 1618; the University of Chicago Library, 145; the John Crerar Library, 52; the St. Mary of the Lake Seminary, 33; the Chicago Public Library 5, and six other libraries 35 incunabula. In all, there are 1888 fifteenth-century books in Chicago and vicinity; of these, 93 are duplicates. The list includes, besides, single leaves from numerous other works; these, however, are not counted in the total.

The first item in the List is a block book; the second, two leaves from a Coster Donatus; the third is a 1455 in-

dulgence — there are works in these Chicago libraries upon which every incunabulist must look with great approval. Books printed in Italy constitute — as in most incunabula collections — the majority of the works: 998 are listed. The number of German incunabula is 525. There are 125 French, 89 Swiss, 27 Dutch, 16 Belgian, 9 Spanish, 1 Portuguese, 1 Swedish, and 3 Austrian volumes. All the four English towns which had presses in the fifteenth century are represented. There are 9 English incunabula, besides four single leaves.

The check list is equipped with an alphabetical "Index of Authors, Printers, Cities and Countries" which alone occupies eighty pages. The volume — the work of the Lakeside Press in Chicago —is beautifully printed.

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A noteworthy contribution to the history of science is a volume of *Correspondence and Papers of Edmond Halley* [3922.92], arranged and edited by Eugene Fairfield MacPike. The correspondence is preceded by a hitherto unpublished memoir of Halley, which the editor attributes to a Martin Folkes (1690–1754).

The correspondence of the great English astronomer is arranged in chronological order. The letters, some of which are here first published, are largely addressed to Flamsteed, Hevelius, Hooke, Newton and other colleagues. Besides offering invaluable material to students of the history of science, they make delightful reading.

Thirty scientific papers by Halley, selected from the collection in the Royal Society, are printed for the first time.

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Among Halley's published writings are several titles of which the Boston Public Library owns copies of the first edition.

The Astronomical Tables with Precepts both in English and Latin for computing the Places of the Sun, Moon, Planets, and Comets was posthumously published in London in 1752. It is a large quarto volume with a beautiful portrait engraving. Another item is *A Letter to Robert Nelson,* which is contained in the second volume of *The Life of Mr. Henry Dodwell* by Francis Brokesby, printed in London, 1715.

Of works edited by Halley, the Library owns an impressive folio edition of *Apollonii Pergaei Conicorum, libri octo* [etc.], printed at Oxford in 1710. A manuscript note on the flyleaf of the Library's copy says: "Belle edition, la seule que l'on ait de cet ancien geometrie." There is also the posthumously published *Menelai Sphaericum* libri III [etc.], of Oxford, 1758.

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To the Library's collection of early editions of Restoration poets and dramatists has recently been added *Pendragon; or, the Carpet Knight his Kalender* [*A2373.2] by Thomas Durfey or D'Urfey. The name of the author does not appear on the title-page, which contains quotations from Juvenal and from "Hamlet" and bears the imprint "London, Printed for John Newton at the Three Pigeons over against the Inner-Temple Gate in Fleet-street. 1698."

The poem in twelve cantos, one for each month, is a mock-heroic satire on the contemporary scribbler — the knight or dragon of the pen. It is written in rhymed couplets, the quality of which may be judged from the opening verses:

> I sing the Man of strange Renown,
> For Letters, not for Warfare known;
> Who did his Reputation raise
> From Skill in Style and Languages;
> From ranging Words in Order, and
> Keeping o'r Alphabet's Command,
> Which far and wide dispers'd his Name,
> And got him Dignity and Fame.
> For Knighthood (the reward of Fighting)
> Was given him only for his writing.

In an "Advertisement," preceding the epic, the author makes an apology for burlesque and refers to the example of Butler, the author of "Hudibras." "I doubt whether ever any Man will arise with so transcendent a Genius and happy Talent for this purpose as Mr. Butler . . ." he writes.

Thomas D'Urfey (1653–1723) was a descendant of French Huguenots. To

quote the Cambridge History of Literature, he "turned his hand to prose or verse, composed songs, elegies, and panegyrics, wrote tales, tragical and comical, contrived operas and pantomimes, satirised ministers, cultivated the friendship of kings, changed his politics as he changed his coat, and left behind him a vast number of boisterous farces and bombastic melodramas."

The Boston Public Library owns early editions of a number of his plays, among them *The Fool Turned Critic* and *The Comical History of Don Quixote,* the former printed in 1678 and the latter in 1694. The Library also possesses several collections of D'Urfey's songs, with airs by Purcell and John Blow.

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Annals of American Bookselling by Henry Walcott Boynton is a readable short survey of the field in Boston, Philadelphia and New York, from 1638 to 1850.

In his account of Colonial beginnings, the author recounts the story of the famous Stephen Daye press at Cambridge, — the first press in the English Colonies in America. In the summer of 1638 Jesse Glover, a nonconformist clergyman, embarked on the "John of London" for New England with his wife, five children, a press, and a printer. Glover died on the way, but his widow settled in Cambridge and carried on the business. The printing press was the property of the widow; and President Dunster of Harvard College, Mr. Boynton writes, "presently married them both and took them into his house." Years later, after her death, the press was legally declared the property of her son John.

The printer who had been brought over from London was Stephen Daye. Mr. Boynton is rather unduly censorious toward this excellent man. "This first colonial printer," he writes, "was not an expert at his task. Daye was a locksmith by trade who knew something about presswork but little about composition. A triviality of fame connects his name rather than Glover's or Dunster's with the first American books. None of the books he produced bears his name. Fate decreed that he should print, rather badly, the first few books issued in the American colonies: a book of laws, some college lists, catechisms, sermons, almanacs, and above all, the famous 'Bay Psalm Book' . . . Stephen Daye did as well as he could for a few years, which was not very well, was retired in favor of his son Matthew about 1646, and lived on in Cambridge at his old trade of locksmith . . ."

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After a short description of the early private collections of books in Boston, Mr. Boynton reviews the bookselling business. "It is clear," he writes, "that at this time there was a considerable market for books, at least in the immediate neighborhood of Boston. Books were imported by the puncheon, butt, or hogshead. One hogshead as invoiced contained books worth £ 57 6/. The Harvard library grew steadily. In 1657 Boston built its Town House partly to house a public library, the first in the colonies. 'As in London the booksellers clustered around St. Paul's and the exchange, so in Boston they gathered around the Town House.' Chiswell, the famous London book dealer, had large dealings with John Usher and other Boston booksellers. Boulter was another London exporter of some account. One consignment of 125 titles he sent to John Usher on speculation shows that there must have been a market in Boston for items difficult to square with Puritan theory. The list includes many romances in duplicate, Sidney's 'Arcadia,' collections of poetry, jest-books, and even playing cards . . ."

In 1711 a great fire in Boston destroyed the Town House and all but one of the thirty book shops.

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A very valuable scholarly contribution to literary criticism as well as to bibliography is the variorum edition of *The Works of Spenser* [*4601.135], edited by the late Professor Edwin Greenlaw of Johns Hopkins, together with Professors Charles Grosvenor Osgood and Frederick Morgan Padelford.

So far only the first volume of the new edition has appeared, under the special editorship of Professor Padelford. It contains the text of the first book of the "Faerie Queene," with related critical material. The text is based mainly on the 1596 quarto, which represents the second edition of Part I and has the authority of the last edition in Spenser's lifetime. Following the text is a large body of commentaries by various 18th, 19th and 20th century critics upon the details of the passages. The eleven appendices further give excerpts from critical works dealing with the plan and structure of the poem, with its allegories, sources, etc. Finally, a textual appendix, prepared by a group of Johns Hopkins scholars, includes a study of the relations of the early quartos and of the variant copies of 1590 and 1596.

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Horace Hart, an undergraduate at Harvard, has compiled a useful list of books about books. His *Bibliotheca Typographica* includes nearly 250 items relating to all sorts of subjects connected with book-making: to the alphabet, paper and papermaking, manuscripts and illumination, printing and printers, bookbinding, publishing and bookselling, bibliography, and book collecting. The largest number of items deal with printing — with its invention, its early history, and the work of modern presses. Most of the items included in the volume are supplied with descriptive notes, indicating the content of the book or the aim of the author. Besides this, they give a brief appraisal of the book.

Dr. George Parker Winship, under whose supervision Mr. Hart did his work, writes in the introduction:

"Mr. Hart came to me with the request for such a list, to guide him in buying the books which he ought to own and read, to prepare him for a future association with an active book-making organization. As he was a college undergraduate, seeking an education, I told him to go and find out for himself what he had asked of me. Somewhat to my surprise, I got more than I had bargained for . . ."

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Two folio volumes, containing 200 full-page reproductions of early mediaeval book illustrations are *Die deutsche Buchmalerei* [*8078.05–104] by Adolf Goldschmidt, who two years ago was visiting Professor of Fine Arts at Harvard. The plates are preceded by a historical text and a descriptive catalogue.

The early book illustrators of the North drew their ideas from Syrian, Byzantine, or from derived Italian models, but developed these ideas with characteristic variations. "Often a single picture-manuscript in the scriptorium of a monastry," Professor Goldschmidt observes, "could fructify the painting there for generations."

It was in the reign of Charlemagne that religious as well as scientific texts were for the first time systematically collected, and that schools of book-painting developed. The first volume of the present work is devoted to illustrations of this period. The "Ada" group of manuscripts — so called for Ada, the sister of Charlemagne — is well represented. Work done at the convents of Fulda, Lorsch, Weissenburg, and other cities is also shown, as well as the characteristic lively scenes painted at the monastery of St. Gall.

The second volume shows book illustrations made in various parts of Germany under the successors of Otto I, in the tenth and eleventh centuries. Commenting on this period, Professor Goldschmidt writes: "The artificial element of imitation recedes before the creative force of individual talent, and so, in spite of all transmission, we deal here, in a much more decisive sense than in the Carolingian period, not only with an individual German style, but with a purer representation of the mediaeval spirit, which we meet with like force at no other time before the Gothic . . ."

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A Selected List of
Books Recently Added to the Library

THE SYMBOL = FOLLOWING A TITLE INDICATES THAT THE WORK IS A GIFT TO THE LIBRARY.

Amusements. Sports

Crowther-Smith, H. F. The art of croquet. London, Witherby. [1932.] 217 pp. 4009A.536

Feddersen, M. H. Deck sports. Boston, Hale, Cushman & Flint. [1932.] 144 pp. 4009.480
A guide to sports, games, gymnastics, and entertainments on board ship.

Johns, Rowland. Our friend the fox-terrier. Dutton. [1933.] vii, 88 pp. 6009B.287

— Our friend the pekingese. Dutton. [1933.] vii, 86 pp. 6009B.288

Paddock, Charles W. Track and field. New York, Barnes. 1933. xiv, 226 pp. 4007.369

Rine, Joseph Z. Toy dogs; their history, care and management. New York, Orange Judd Pub. Co. 1933. 187 pp. 6009B.245

Smythe, Francis S. Kamet conquered. London, Victor Gollancz. 1932. xvi, 420 pp. Plates. 4004.281
An account of the ascent of Mount Kamet, a great peak of Central Himalaya, and of exploration in adjacent regions.

In Bates Hall

Annuals

Brassey's naval and shipping annual. 1933. Edited by Commander Charles N. Robinson, and H. M. Ross. London, Clowes. 364 pp. 166 plates. [1933.] Centre Desk

Canadian annual review, The, of public affairs. 1932. Canadian Review Co. [1933.] 773 pp. B.H.641.1
Thirty-first year of issue.

Jane's fighting ships, 1932. London, Sampson Low. 521 pp. 1932. Centre Desk

Minerva. Jahrbuch der gelehrten Welt. 1933. Erste Abteilung. I. Band. Berlin. 1163 pp. 1933. B.H.643.1

People's year book, The. The 16th annual of the English and Scottish co-operative wholesale societies. 1933. Manchester, Co-op. Wholesale Society. 364 pp. [1933.] B.H.642.60
Prepared by the Co-operative Press Agency.

Unitarian year book. Sept. 1, 1932 to August 31, 1933. Boston, Am. Unit. Assoc. 142 pp. [1933.] B.H.642.40

University of Cambridge. The Cambridge University calendar for the year 1931–1932. Cambridge Univ. 1931. 1022 pp. B.H.643.15

University of Oxford. Oxford University calendar for the year 1932. Clarendon. [1932.] 961 pp. B.H.643.14

Vermont, Secretary of State. Vermont legislative directory. Biennial session 1933. [Montpelier. 1933.] 621 pp. B.H.641.45

Reference Books

Jesperson, Otto. A modern English grammar on historical prineiples. Part IV. Syntax. Third volume. Time and tense. Heidelberg. 1931. 400 pp. B.H.650.26

Minto, John, *compiler*. Reference books. Supplement. [1931.] London, Library Assoc'n. 1931. 140 pp. B.H.784.30

Welis, John Edwin. Fifth supplement to a Manual of the writings in Middle English, 1050–1400. Yale. 1932. 1333–1432 pp. B.H.921.18

Bibliography. Libraries

Ackerknecht, Erwin. Skandinavisches Büchereiwesen. Stettin. 1932. 309 pp. 6127.161
Refers to public libraries in Denmark, Finland, Norway and Sweden.

American Library Association. Libraries in Canada; a study of library conditions and needs. Toronto, Ryerson. 1933. (5), 153 pp. = 6191.11

Catálogo general de la libreria española e hispano americana. Años 1901–1930. Madrid. 1932. *2150.54

Colophon, The. Three years and this year. [New York. 1933.] 29 pp. **Q.59.52
"A record of the Colophon adventure and an invitation to partake of its future."

Diehl, Robert. Erhard Ratdolt. Wien. 1933. 24 pp. Faesimiles. **Q.54.45

Heartman, Charles Fred. Rare Americana, printed and in manuscript. Metuchen, N. J. [1932.] 585 pp. = **W.48.H35

Jast, L. Stanley. Libraries and living: essays and addresses of a public librarian. London, Grafton. 1932. xiv, 269 pp. 6194.156

Kerr, Robert Schomberg, *10th Marquess of Lothian*. Illuminated manuscripts, incunabula and Americana from the famous libraries of the Marquess of Lothian. New York, Anderson Galleries. 1932. (7) pp. *2172.415
Contains 168 facsimiles, with descriptive text.

Langer, William Leonard, and Hamilton Fish Armstrong. Foreign affairs bibliography. Harper. [1933.] 551 pp. *2171.181
A selected and annotated list of books on international relations, 1919–1932. Contains seven thousand titles.

MacKay, George Lewis. A bibliography of the writings of Sir Rider Haggard. London, Bookman's Journal. 1930. 110 pp. *A.3728A.1

Mondadori, A. Tutte le opere di Antonio Fogazzaro. Milano. 1932. 89, (4) pp. = 2779.191

Quinn, J. Henry, and H. W. Acomb. A manual of cataloguing and indexing. London, Allen & Unwin. 1933. 286 pp. 6196.231

State Historical Society of Wisconsin. George Washington, 1732–1799. Madison, Wis. 1932. vii, 70 pp. = *4473.71.98
A list of manuscripts, books and portraits in the Library of the State Historical Society of Wisconsin.

Vail, R. W. G. Susanna Haswell Rowson, the author of Charlotte Temple. A bibliographical study. Worcester, American Antiquarian Society. 1933. 116 pp. = *2179.206

Biography

Single

Bainville, Jacques. Napoléon. Paris. [1931.] 592 pp. 2658.124

Bolitho, Hector. Alfred Mond, first Lord Melchett. Appleton. 1933. xi, 391 pp. Portraits. 2548.95

Darbishire, Helen. The early lives of Milton. Edited with introduction and notes. Constable. 1932. 353 pp. 6541.69
Contains six biographies of Milton published between 1681 and 1734.

Glasscoek, C. B. Lucky Baldwin: the story of unconventional success. Bobbs-Merrill. [1933.] 308 pp. Plates. 2347.182

Grosclaude, Pierre. Édouard Herriot, écrivain et homme d'état. Paris. 1932. 127 pp. 2649A.238

Holmes, John Haynes. I meet Gandhi. New York, Community Church. [1932.] 21 pp. = 3047.597

Kircheisen, F. M. Jovial king. Napoleon's youngest brother. London, Mathews & Marrot. 1932. xi, 244 pp. 2659A.197
The life of Jerome, King of Westphalia.

Leacock, Stephen. Mark Twain. Edinburgh. 1932. 167 pp. 4448.619

Long, J. C. Lord Jeffery Amherst, a soldier of the king. Macmillan. 1933. xxi, 373 pp. Portraits. = 6527.169
This biography of the conqueror of Canada is based on a large mass of recently discovered correspondence.

Pinchon, Edgcumb, and Odo B. Stade. Viva Villa! Harcourt. [1933.] 383 pp. 4316.266
"A Recovery of the real Pancho Villa, Peon, Bandit, Soldier, Patriot."

Renier, G. J. William of Orange. [Edinburgh.] Davies. 1932. 170 pp. 2526.28

Schmidt-Pauli, Edgar von. Graf Stefan Bethlen. Ein Abschnitt ungarischer Geschichte. Berlin. 1931. 298 pp. 2829A.125

Smith, Webster. The Kingfish. Putnam. 1933. 286 pp. 4227.388
A biography of Senator Huey P. Long of Louisiana.

Tolstoi, Aleksandra, L., *Countess*. The tragedy of Tolstoy. Translated by Elena Varneck. Yale. 1933. x, 294 pp. Portraits. 3069.799

Vulliamy, C. E. James Boswell. Scribner. 1933. xi, 276 pp. 4549.97

Weigall, Arthur. Alexander the Great. Putnam. 1933. xv, 352 pp. 5075.44

Winkler, John Kennedy. Woodrow Wilson, the man who lives on. Vanguard. 1933. (9), 310 pp. Plates. 4229.372

Zweig, Stefan. Marie Antoinette: the portrait of an average woman. Viking. 1933. xv, 476 pp. Plates. 6643.54

Collective

Chambrun, Clara Longworth, *Comtesse de*. The making of Nicholas Longworth: annals of an American family. Long & Smith. 1933. (9), 322 pp. 4346.450

Collison-Morley, L. The story of the Borgias. London, Routledge. 1932. x, 329 pp. Plates. 2748.106

Dobbs, Caroline C. Men of Champoeg. Portland, Ore., Metropolitan. 1932. (11), 218 pp. Plates. = 4377.255
A record of the lives of the pioneers who founded the Oregon government.

Hamilton, Cosmo. People worth talking about. McBride. 1933. xiv, 279 pp. Portraits. 2446.137
Sketches and anecdotes of authors, mainly English.

Rogers, James Grafton. American bar leaders. Chicago, Amer. Bar. Ass'n. 1932. xiv, 246 pp. Portraits. 7636.60
Biographies of the presidents of the American Bar Association, 1878–1928.

Memoirs. Letters

Baden-Powell, *Lord*. Lessons of a lifetime. Holt. [1933.] xi, 301 pp. 2449A.176
Deals with the author's military career and the Boy Scout and Girl Guide movement.

Cabell, James Branch. Special delivery: a packet of replies. McBride. 1933. (9), 272 pp. 4409A.720

James, Will. All in the day's riding. Scribner. 1933. xiv, 251 pp. Plates. 2369.307
Reminiscences of a cow-boy's life and descriptions of his work, written in "cowboy vernacular." Illustrations by the author.

Joad, C. E. M. Under the fifth rib. A belligerent autobiography. Dutton. [1932.] 320 pp. 2446.228

Joffre, Joseph J. C., *1852–1931*. Mémoires du Maréchal Joffre (1910–1917). Paris. 1932. 2 v. Illus. 2305C.38

Luhan, Mabel Dodge. Intimate memories: background. Harcourt. [1933.] (10), 290 pp. 2347.289
Reminiscences of social life in Buffalo and New York in the last two decades of the past century.

Nathan, Maud. Once upon a time and today. Putnam. 1933. 327 pp. 4449.417
Autobiographical. Mrs. Maud Nathan was a leader in welfare work, a director of the "Consumer's League," and a woman suffragist.

Schweitzer, Albert. Out of my life and thought. Holt. [1933.] 288 pp. 2849.142
Reminiscences by an Alsatian theologian, scientist, musician and missionary-doctor.

Waln, Nora. The house of exile. With illustrations by C. Leroy Baldridge. Little, Brown. 1933. (11), 337 pp. Illus. 3018.392
An American girl's experiences as an adopted daughter of a Chinese family.

Washington, George. Autograph letters of George Washington, from the collection of Frederick S. Peck, Belton Court, Barrington, R. I. [Providence.] 1932. 38 pp. Facsimiles. = **W.2.1932p

Business

Goode, Kenneth M. Manual of modern advertising. Greenberg. [1932.] vii, 497 pp. 5639.600

Morrill, Abbie A., *and others.* Applied office practice. Heath. [1931.] xii, 376 pp. 5639.701

In Business Branch

These books are to be obtained at the Business Branch, 20 City Hall Ave.

Achilles, Paul S. Psychology at work. McGraw-Hill. 1932. 260 pp. NBS

American gas association. Proceedings of the fourteenth annual convention. 1932. New York. Amer. Gas. Ass'n. 1043 pp. **TP700.A51.1932

Brown, Harry Gunnison. The economic basis of tax reform. Columbia, Mo. Lucas. 1932. 350 pp. NBS

Collins, A. Frederick. The metals, their alloys, amalgams and compounds. Appleton. 1932. 310 pp. Illus. **QD171.C71

Davison's cordage, twine and duck trade, 1933–1934. New York, Davison. 1933. 318 pp. **TS1785.D26.1933

Dunn, Ray A. Aviation and life insurance; a study of the hazards and mortality in aviation and their relation to life insurance. New York, Dillon. 1932. 168 pp. *HG8811.A9.D92

Eddy, Sherwood. The challenge of Europe. Farrar & Rinehart. 1933. 335 pp. D443.E21

Flitcraft compend of prominent life insurance companies, 1933. Oak Park, Ill. Flitcraft Insurance Works. 1933. 647 pp. **Ref.

Gibbs, Philip. The way of escape; a challenge to the new generation. Harper. 1933. 300 pp. HN15.G44

Hayes druggists' directory, 1933. Detroit, Hayes. 1933. 862 pp. **HF5585.D8.H41

Kinematograph year book, 1933. London, Kinematograph Publications. 1933. 564 pp. **Ref.

Knoeppel, C. E. Profit engineering; applied economics in making business profitable. McGraw-Hill. 1933. 326 pp. NBS
Supplementary chapters by Arthur C. Minor and E. St. Elmo Lewis.

McKenzie, R. D. The metropolitan community. McGraw-Hill. 1933. 352 pp. NBS
One of the Recent Social Trends monographs.

Mead, Edward S., and Bernhard Ostrolenk. Voluntary allotment; planned production in American agriculture. Univ. of Penn. 147 pp. HD1765.1933

Morse, Minnie Genevieve. The medical secretary. Macmillan. 1933. 162 pp. NBS

Muir, Ramsay. The interdependent world and its problems. Houghton Mifflin. 1933. 203 pp. NBS

Neifeld, M. R. The personal finance business. Harper. 1933. 490 pp. HG2066.N39

Packaging catalog, 1933. New York, Bresnick & Charlton. 1933. 289 pp. **Ref.

Philip, Maximilian. The principles of financial and statistical mathematics. Prentice-Hall. 1932. 405 pp. HF5691.P55

Sanders, Henry Wootten. American banking in transition. New York, The Bankers Pub. Co. 1932. 168 pp. HG1601.S31a

Seasongood, Murray. Local government in the United States; a challenge and an opportunity. Harvard. 1933. 145 pp. Illus. NBS

Simonds, Frank H. The ABC of war debts, and the seven popular delusions about them. Harper. 1933. 66 pp. NBS

Skinner's cotton trade directory of the world, 1933. London, Skinner. 1932. 887 pp. **Ref.

Spalding's golf guide. 1932. New York, Amer. Sports Pub. Co. 1932. 149 pp. **GV971.S73.1932

Standard insurance directory of New England, 1932. Boston, Standard Pub. 1932. 1226 pp. **HG8526.A11.S78

United States Institute for textile research, Inc. Textile research; a survey of progress. Mass. Institute of Technology. 1932. 264 pp. Illus. NBS

Universalist year book, 1933. Boston, Univ. Gen. Con. 1933. 106 pp. **BX9911.U58

Ward, Harry F. In place of profit; social incentives in the Soviet Union. Scribner. 1933. 460 pp. NBS
Drawings by Lynd Ward.

Werner, M. R. Little Napoleons and dummy directors; being the narrative of the Bank of United States. Harper. 1933. 215 pp. NBS

Whitaker, Albert S. Foreign exchange; 2d ed. Appleton. 1933. 466 pp. HG3851.W57

Children's Books

Boumphey, G .M. The story of the wheel. London, Black. 1932. 96 pp. Z.50c98.1
Simple chapters on the history of transportation.

Bruce, Mary Grant. Road to adventure. Minton, Balch. 1933. Z.F.106b1
A story of a boy's adventures with a travelling circus in Australia.

Bufano, Remo. Be a puppet showman. Century. [1933.] (5), 167 pp. Z.40d173.3

Burnham, Smith, and Theodore Henley Jack. The story of America for young Americans. Chicago, Winston. [1932–33.] 2 v. Colored illus. Z.20a70.1

Butler, Ellis Parker. The young stamp collector's own book. Bobbs-Merrill. [1933.] 342 pp. Plates. Z.70a17.1

Valuable chapters for the beginner in collecting stamps, written by an enthusiast.

Butler, Ellis Parker, and Louise Andrews Kent. Jo Ann, tomboy. With illustrations by Ruth King. Houghton Mifflin. 1933. Plates. Z.F.105b1

Selected and published by the Junior Literary Guild.

Collins, Archie Frederick. Experimental optics. Appleton. 1933. 318 pp. Z.100f15.2

A series of simple experiments with light, and how to make all kinds of optical instruments.

Disraeli, Robert. Seeing the unseen. Day. 1933. 142 pp. Illus. Z.100a35.1

An elementary book on the use of the microscope, fully illustrated by photographs.

Farrar, John Chipman. Indoor and outdoor plays for children, including The magic sea shell. New York, Noble & Noble. [1933.] 201 pp. Z.40d27.2

This is a new edition of "The Magic Sea Shell," with two plays added.

Hamilton, Edwin T. The boy builder. Harcourt. [1933.] xiii, 290 pp. Z.50b17.1

A handbook for making articles of wood.

Jean, Sally Lucas, and Grace T. Hallock. Spending the day in China, Japan and the Philippines. Harper. 1932. 210 pp. Z.10f2.26

"Pictures of the hour-by-hour lives of boys and girls in three countries of the Far East."

Jones, Charlotte Chambers. More things to make. Boston, Pilgrim Press. [1932.] vi, 87 pp. Plates. Z50b8.1

Patterns and designs for elementary hand work, especially intended for children's own use.

Pakington, Humphrey. How the world builds; the story of architecture. Illustrated by Roderick E. Enthoven. London, Black. 1932. 96 pp. Plates. Z.120d6.1

Five short chapters tracing man's efforts to create beautiful buildings through the ages.

Quennell, Marjorie, and Charles Henry B. Quennell. Everyday things in classical Greece. Putnam. 1933. 143 pp. Z.15h5.32

This book is the third in the group of books on Greece in the "Everyday life Series." The others are "Everyday Life in Homeric Greece" [Z.15h5.29] and "Everyday Things in Archaic Greece" [Z.15h5.31.]

Schmidt-Pauli, Elisabeth von. Little Saint Elizabeth. Macmillan. 1933. (5), 57 pp. Illus. Z.90c4.1

— Little Saint Thérèse. Macmillan. 1933. (7), 71 pp. Plates. Z.90c.6.1

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Essays

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Dodds, John Wendell. Thomas Southerne, dramatist. Yale. 1933. iv, 232 pp. 4583.209

Hume, Samuel J., and Lois M. Foster. Theater and school. French. 1932. viii, 417 pp. Plates. 6257.724

Books and plays for school theaters, pp. 353–412.

James, Reese Davis. Old Drury of Philadelphia. Philadelphia. 1932. xv, 694 pp. = 4395.282

The volume includes a history of the Philadelphia stage from 1800 to 1835, and the text of the "Daily Account Book" kept by William Burke Wood, manager of the Old Drury.

Richmond, Susan. A textbook of stagecraft. London, Deane. [1932.] xii, 129 pp. 6257.711

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Contents. — Love passes by. — Don Abel wrote a tragedy. — Peace and quiet. — Doña Clarines.

Blatt, William Mosher. A Jewish word. A play in one act. Boston, Baker. 1933. 13 pp. 4409B.626

Charm, Anna B. Business is business. A play in one act. Boston, Baker. [1932.] 13 pp. 3037.121

Firkins, Oscar W. The revealing moment and other [one act] plays. Univ. of Minnesota. [1932.] (7), 302 pp. 4409B.1239

Contents. — The revealing moment. — The columns. — Two great men and a small boy. — The unknown woman. — Tulip and camelia. — The wave and the flame. — In a suburb of Paris.

Harwood, H. M., and Robert Gore-Browne. Cynara. A play in a prologue, three acts and an epilogue. Benn. 1930. 114 pp. 4579A.632.79

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Housman, Laurence. Ye fearful saints. Plays of creed, custom, and credulity. London, Sidgwick. [1932.] vii, 158 pp. 4579A.644

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Lamb, Charles, *1775–1834*. John Woodvil. A tragedy. To which are added, Fragments of Burton, the author of The anatomy of melancholy. London: Printed by T. Plummer . . . for G. and J. Robinson . . . 1802. (4), 128 pp. **G.389B.267

Levinger, Elma Ehrlich. The burden. A one-act play. Boston, Baker. 1933. 32 pp. 3037.189

— The tenth man. A play in one act. Boston, Baker. [1931.] 32 pp. 3037.186

Lodge, Thomas, *1556–1625*, and Robert Greene. A looking-glass for London and England. [London.] 1932. xxxiii pp. **G.4077.71

Lowndes, Marie A. B., and Frederic S. A. Lowndes. Why be lonely? A comedy in three acts. Benn. 1933. 128 pp. 4579A.854

Monkhouse, Allan. Cecilia. A play in four acts. London, Gollancz. 1932. 80 pp. 4579A.561

Sackler, Harry. The legend of Luz. A play [in one act]. Boston, Baker. [1932.] 25 pp. 3037.131

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White, William Charles, *1777–1818*. [The poor lodger; a comedy, in five acts . . . as performed at the Boston Theatre.] Boston. Printed by Joshua Belcher. 1811. 90 pp. 4409B.137

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Allen, George Cyril. British industries and their organization. Longmans. 1933. xi, 338 pp. 9338.042A45

Benham, Frederic. British monetary policy. London, King. 1932. 116 pp. 9332.42A27
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Masefield, John. Recent prose. Macmillan. 1933. (9), 294 pp. 4579.321

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Morton, H. V. Blue days at sea and other essays. New York. Dodd, Mead. 1933. viii, 207 pp. 4559A.438

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Wagman, Frederick H. Goethe's conception of personality. Philadelphia. 1933. 24 pp. = 2879A.220

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A story of adventure in Granada and Paris.

Allardice, Anne. The opening gate. Knopf. 1933. 54.453

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Arlen, Michael. Man's mortality. Doubleday. 1933. 54.463

Imaginary world history in 1987.

Ayres, Ruby M. Look to the spring. Doubleday. 1933. 54.452

Balmer, Edwin, and Philip Wylie. When worlds collide. Stokes. 1933. 54.477

Barrington, E. The great Romantic; being an interpretation of Mr. Saml Pepys and Elizabeth his wife. Doubleday. 1933. 54.502

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— The eyes of love. McBride. 1933. 54.485

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Kelland, Clarence B. The great crooner. Harper. 1933. 54.507
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Kelly, Eleanor Mercein. Arabesque. Harper. 1933. Illus. 54.504
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Kreymborg, Alfred. I'm no hero. Morrow. 1933. 54.484

Lardner, Ring W. Lose with a smile. Scribner. 1933. Illus. 54.478
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Lathrop, Cornelia Penfield. After the deacon was murdered. Putnam. 1933. 54.508

Lewisohn, Ludwig. This people. Harper. 1933. 54.491
Contents. — The saint. — Bolshevik. — Writ of divorcement. — The romantic. — By the waters of Babylon.
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Lincoln, Freeman. Nod. Coward-McCann. [1933.] 54.499
A story of a college senior.

MacKenna, Stephen. Superstition. A novel. Houghton Mifflin. 1933. 54.456

Marshall, Edison. The light in the jungle. New York. Kinsey. 1933. 54.486
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Meagher, Maude. The great Scamander. Houghton Mifflin. 1933. 54.498
A story of the Amazons and the siege of Troy.

Mitchell, Ruth Comfort. The legend of Susan Dane. Appleton. 1933. 54.473
A story of a New England girl's experiences in California in 1849.

Moorehead, Elizabeth. The forbidden tree. Bobbs-Merrill. [1933.] 54.455

Muir, Augustus. The dark adventure. Putnam. 1933. 54.510
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Norris, Kathleen. Walls of gold. Doubleday. 1933. 54.471

Ohlson, Harold. Beggars would ride. Crowell. [1933.] 54.495

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The scene is laid at the University of Cambridge.

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Raine, William MacLeod. The broad arrow. Houghton Mifflin. 1933. 54.482
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A story of South Carolina in the time of the Revolution.

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Wade, Henry. The hanging captain. Harcourt, Brace. 1933. 54.465
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Wharton, Edith. Human nature. Appleton. 1933. 54.505
Contents. — Her son. — The day of the funeral. — A glimpse. — Joy in the house. — Diagnosis.

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Young, E. H. Jenny Wren. Harcourt. 1933. 54-451

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Johnson, Mrs. Lewis J. The case of China and Japan before the League of Nations: a dramatization of the events of 1931–1933, by Mrs. Lewis Jerome Johnson and Sir Herbert B. Ames. Published by the Margaret C. Peabody Fund. Prepared for the Educational Committee of the League of Nations Association, Mass. Branch. Boston, 1933. (Thirty-one copies.)

Newberry Library, Chicago, Illinois. A check list of fifteenth-century books in the libraries of Chicago. Compiled by Pierce Butler. Chicago, Newberry Library, 1933.

New York University Press and Theodore F. Jones, New York City. New York University, 1832–1932. Edited by Theodore Francis Jones. New York University Press, New York, 1933.

Pardee, Mr. and Mrs. Alfred Day, Cannes, France. Autour des masques de Napolćon pour faire suite de "L'étrange histoire d'après des documents authentiques du vrai et unique masque de Napolèon le Grand pris en secret à St. Hélène, à l'aube du 6 Mai, 1821, par le Docteur Archibald Arnott . . ." By M. A. Pardee. Edition privée, 1933. (One of an edition of 100 copies.)

Princeton University Library, Princeton, N. J. Forty numbers of newspapers published in Boston between 1853 and 1863, including "The Yankee Privateer," "The True Flag," and "American Union."

Ross, Mrs. Waldo O. Ninety-two volumes of history, travel and biography, and five hundred and twenty-four numbers of periodicals, book catalogues, and old newspapers.

Sellers, Edwin J., Philadelphia, Penn. Van Hecke allied ancestry: ancestry of Josina van Hecke (and others) by Edwin Jaquett Sellers. Philadelphia, 1933. (Edition limited to 100 copies.)

Slavin, James. Seven volumes of fiction and non-fiction, including "Shadows on the Rock," by Willa Cather, New York, Knopf, 1931; and "Moby Dick, or The Whale," by Herman Melville, illustrated by Rockwell Kent, New York, Random House, 1930.

Sorabji, Kaikhosru, London, England. Eleven pieces of music, by Kaikhosru Sorabji, published by J. Curwen and Sons, London. (For Allan A. Brown Music Library.)

Todd, Thomas, *Company*. Chats about miniature books, by Paul and Betty Walcott and Marion Soliday. Privately printed. (Thomas Todd Company, Boston, 1932.) One of 250 copies printed. (A miniature book.)

University of Washington Library, Seattle, Wash. On eight pages from "The story of the theatre" by Glenn Hughes, with some fourteen notes by Edward Gordon Craig. Seattle, University of Washington, 1931. (One of 350 copies printed.)

A child's reminiscence, by Walt Whitman. Collected by Thomas O. Mabbott and Rollo G. Silver. Seattle, University of Washington, 1930. (One of 475 copies printed.)

Publications of the Library

Many of the items in this list are now out of print; copies, however, may be consulted for reference. Any of the available publications will be sent by mail, for an additional charge of five cents.

History and Guides

The Boston Public Library: a Condensed Guide to its use. Free

History of the Public Library, by H. G. Wadlin. 1911. 1.50

How to Find and Procure a Book in the Public Library of the City of Boston? Free

Periodicals

Annual Reports. Free

More Books, a Monthly Bulletin. Free

(The first number of the Bulletin was published in October, 1867. The publication was started as a bi-monthly, and later changed to a quarterly; from January 1896 to May 1908 it was published as a monthly, and from that time to the end of 1923 again as a quarterly; from January 1924 it has been a monthly. Since January 1926 the title of the Bulletin has been More Books.

From 1896 to 1907 the Library published every year an Annual List of New Books. From April 1908 to the end of 1923, in connection with the Quarterly Bulletin, a Weekly List of New Books was issued. Beginning with 1922, a Ten-Book List has been issued, at first weekly, and later at irregular intervals.)

Lists of Books and Manuscripts in the Library

For lists published in the Bulletin, but not issued in separate form, see *Index to the Bulletins of the Boston Public Library, 1867–1925*, printed in the issue for March 1926 of More Books.

Anthropology and Ethnology of Europe, Bibliography of the. 1899. .50

Architecture, Construction, Decoration. (New edition.) 1914. 1.00

Bates Hall Index, 1861. Also, Supplement to 1866, including Theodore Parker Collection. Out of print.

Books in raised type for the Blind. 1894. .50

Boston and the Bay Colony. Free

Boys and Girls, Books for. (Second edition. Revised.) 1913. .05

Children's Reading, Graded Lists of Books. (Fourth edition.) 1926. Free

Domestic Science. 1911. .10

Fairy Tales and Folk Stories. 1908. .10

German Fiction. 1905. .10

Historical Manuscripts in the Public library. [Texts.] Nos. 1–5. 1900–1904. For exchange only.

Housing. 1918. Free

Italian Fiction. 1901. .10

Latin Version of 1493 of the First Letter of Columbus on the Discovery of America. With a new translation. 1890. .50

Libri Italiani Moderni. 1922. .10

A List of Books forming the gift of Louise Chandler Moulton. 1909. .10

Medieval Manuscripts in the Boston Public Library. 1928. Free

Modern Ireland. 1922. .10

Pictures and Plans of Library Buildings, Index of. 1899. .10

Programs for Concerts of the Boston Symphony Orchestra, with Aids to Study. Since November, 1924. Free

Shakespeare Tercentenary, 1616–1916. 1915. Free

Social Reform. 1898. .05

Catalogues of Special Collections

John Adams Library. Catalogue. 1917. 1.00

Allen A. Brown Collection of Books relating to the Stage. Catalogue. 1919. One volume, octavo. 2.50

Allen A. Brown Collection of Music. Catalogue. 1908–16. Four volumes in thirteen parts, large octavo. 10.00

Barton Library. Catalogue (complete). 1888. 5.00

Part 1. Shakespeare Collection. 1880. 3.00

Part 2. Miscellaneous. 1888. 3.00

Chamberlain Collection of Autographs. 1897. Also Supplement: Text of four Great American documents. 1898. Free

Codman Collection of Landscape Gardening and Works on Forestry. 1899. .10

Franklin Library. List of Portraits. [In Bulletin no. 89. 1892]. Out of print.

Galatea Collection. Catalogue. 1898. .15

John A. Lewis Library of Early New England Books. Catalogue. [In Bulletin no. 89. 1892.]

Prince Library. Catalogue. 1870.
Thayer Library. Catalogue. [In Bulletin no. 100. 1895.]
Ticknor Catalogue of Spanish and Portuguese Books. 1879. 5.00

Special Bibliographies

No. 1. Franklin Bibliography. 1883. Out of print.
No. 2. Spanish Grammars. 1884. Out of print.
No. 3. Index to American Local History. 1889. Out of print.
No. 4. Maps in the Publications of the Geographical Society. 1887. Out of print.
No. 5. Bibliography of Special Subjects. In Bulletin no. 80. 1890.
No. 6. Bibliography of the Official Publications of the Continental Congress, 1774–1789. 1888. .50
No. 7. Catalogue of Family Histories. 1891. Out of print.
No. 8. Higher Education of Women. 1897. .10
No. 9. Higher Education of Women. Supplement no. 1. 1905. .10
No. 10. History and Art of Printing. 1906. .15

"Brief Reading Lists"

No. 1. National Defense, Military and Naval Science and Law. (Third edition.) 1917.
No. 2. Domestic Production and Preservation of Food. Gardening, Canning, Economic Cookery. (Second edition.) 1917. Out of print.
No. 3. Commerce, Industries, and Natural Resources of Russia. 1917. Out of print.
No. 4. Commercial Relations of South America, principally with the United States. 1918. Out of print.
No. 5. Reconstruction and Re-education of Disabled Soldiers and Sailors. Out of print.
No. 6. Freedom of the Seas. 1919. Out of print.
No. 7. League of Nations. (Third ed.) 1919.
No. 8. Racial and Territorial Problems Involved in the Settlement of Peace. 1919. Out of print.
No. 9. Occupations. 1919.
No. 10. Fiction in Spanish. 1919.
No. 11. The Rehabilitation and Employment of Returned Soldiers. 1919. Out of print.
No. 12. Americanization. 1919.
No. 13. Industrial Problems. 1919.
No. 14. One-act Plays in English, published since 1900. (Third edition.) 1924.
No. 15. The Pilgrims of Plymouth. (Second edition.) 1920.
No. 16. New England. 1920.
No. 17. Presidential Elections. (2nd ed.) 1928.
No. 18. Nature Studies. Plant and Animal Life. 1921.
No. 19. Dante. 1921. Out of print.
No. 20. Cookery. 1921. Out of print.
No. 21. Disarmament and Substitutes for War. 1921.
No. 22. The United States and Japan. 1921.
No. 23. Christmas. (Second edition.) 1923.
No. 24. Project Method in Education. 1923.
No. 25. Health and Hygiene. 1923. Out of print.
No. 26. British and American Longer Plays. 1900–1923. 1923.
No. 27. Some Useful Reference Books of 1923. 1924. Out of print.
No. 28. Landmarks in Music, Boston, 1630–1924. 1924.
No. 29. Advertising. 1924.
No. 30. Costume. 1928.
No. 31. Operas. 1925.
No. 32. The Circus. 1925.
No. 33. The Miracle. 1925.
No. 34. A List of Inexpensive Books for Christmas Presents. (Second edition.) 1928.
No. 35. Moscow Art Theatre Musical Studio. 1926.
No. 36. Workers' Education. 1927.
No. 37. Unemployment. 1928.
No. 38. Tolstoy's "Redemption". 1828.
No. 39. Applied Art. 1929.
No. 40. Retail Selling. 1929.
No. 41 The homemaker's bookshelf. 1929.
No. 42. Light's golden jubilee, 1879–1929. 1929.
No. 43. The Massachusetts Bay Colony and Boston. 1930.
No. 44. Judaica. 1931.

Other Publications

Adult Education, Opportunities for, in Greater Boston. Yearly, since 1925. Free
Benton Family Genealogy. 6.00
Boston Philatelic Society. Catalogue of Books on Philately in the Public Library.
Free Public Lectures and Concerts at the Boston Public Library. Lists, yearly. Free
Genealogies and Estates of Charlestown, 1629–1818. By T. B. Wyman. 2 v. 1879. 8.00
A Guide to Serial Publications. Compiled by Thomas Johnston Homer. Parts 1–4. 1922–1926.
Journal of the Quebec Expedition, 1775. 1886. Journals, 1776 to 1783. 1887. By Henry Dearborn. Each, .75
Maps of Old Boston, compiled from the Book of Possessions. By George Lamb. 1880. 5.00
Works of Anne Bradstreet in prose and verse. Edited by John Harvard Ellis. 1867. Out of print.

Branches

Finding List of Books Common to the Branches. 1920. .10

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ALLSTON, 161 Harvard Ave. *Stadium 3332*

BRIGHTON, Academy Hill Rd. *Stadium 6032*

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CHARLESTOWN, Monument Square, cor. Monument Ave. *Charlestown 1167-W*

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MOUNT BOWDOIN, 275 Washington St. *Columbia 9747*

NEPONSET, 302 Neponset Ave. *Talbot 6406*

UPHAM'S CORNER, Columbia Road, cor. Bird St. *Columbia 0139*

EAST BOSTON

EAST BOSTON, 276–282 Meridian St. *East Boston 0271*

JEFFRIES POINT, 222 Webster St. *East Boston 2623-W*

ORIENT HEIGHTS, 5 Butler, cor. Bayswater St. *East Boston 2865-J*

HYDE PARK

HYDE PARK, Harvard Ave., cor. Winthrop St. *Hyde Park 0744-W*

PHILLIPS BROOKS, 12 Hamilton St., Readville. *Hyde Park 0274-M*

JAMAICA PLAIN

BOYLSTON, 433 Centre St. *Jamaica 1060*

JAMAICA PLAIN, Sedgwick, cor. South St. *Jamaica 3908-M*

ROXBURY

FELLOWES ATHENÆUM, 46 Millmont St. *Highlands 8153*

MEMORIAL, cor. Warren and Townsend Sts. *Garrison 3337*

MOUNT PLEASANT, 335 Dudley St. *Highlands 8823*

PARKER HILL, 1497 Tremont St. *Garrison 3820*

ROXBURY CROSSING, 208 Ruggles St. *Highlands 2633*

SOUTH BOSTON

ANDREW SQUARE, 396 Dorchester St. *South Boston 1073-W*

CITY POINT, Broadway, near H St. *South Boston 4776-W*

SOUTH BOSTON, 372 West Broadway. *South Boston 0180*

WEST ROXBURY

ROSLINDALE, Washington, cor. Cummins Highway. *Parkway 2343-W*

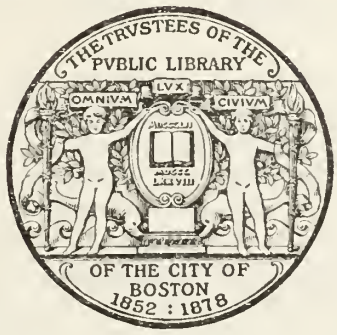
WEST ROXBURY, 1961 Centre St. *Parkway 3147-W*

From September 19 to July 1 the Branch Libraries, with the exception of the Kirstein Branch, are open from 9 to 9. The Kirstein Branch is open from 9 to 6, except Saturdays when it closes at 1 o'clock. All Branches are closed on Sundays.

THE PUBLIC LIBRARY OF THE CITY OF BOSTON: PRINTING DEPARTMENT

More Books

THE BULLETIN OF
THE BOSTON PUBLIC LIBRARY



September 1933

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More Books

The Bulletin of the Boston Public Library

Vol. VIII, No. 7 September, 1933

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The Newbery Medal Books

John Newbery: The Father of Children's Literature

JOHN Newbery is a figure of great interest in the literary history of the eighteenth century. Since he was the first bookseller to make the publication of children's books a business of any importance, he may rightly be called "The Father of Children's Literature."

Born in 1713, the son of a poor farmer living in an obscure and remote Berkshire village, he attended only the neighborhood school. But as a boy he read all the books he could procure, and in this way he became a very good English scholar. Desirous of being more than a farmer, at the age of sixteen he went to Reading where he worked for William Carnan, editor of the newspaper *The Mercury*. Mr. Carnan's business included among other things the selling of books, medicine and haberdashery. It was here that Newbery published his first children's book, *Spiritual Songs for Children,* by J. Wright. But it was not until 1744, when he had his own shop, in London, called the "Bible and Crown," that Newbery published *Little Pretty Pocket Book,* the first of the books for which he became famous. On the frontispiece appeared the daring words "Delectando monemus. Instruction with Delight."

8,31,33: 4M+75

Little Pretty Pocket Book was not the first book available for children's reading. Fables, romances, conduct and education stories are found in books at least two centuries older. *Aesop's Fables, Pilgrim's Progress, Robinson Crusoe* and *Gulliver's Travels* were all written before 1744. But these books were published for adults, not for children. There may even have been other publishers of children's books in Newbery's day. If there were, their works have been lost. Newbery was the only person who had vision to establish a permanent shop for the publication of children's books. He was the first publisher to issue books written chiefly for the enjoyment of children. He saw the great need for books of this sort and he successfully met this need.

In 1745 he moved to his renowned shop in St. Paul's Churchyard, where most of the books of his "Juvenile Library" were printed. Previous to this time the chapbooks, little penny pamphlets of poor literary style, printed on manila paper, were widely sold by wandering tradesmen or chapmen. Not only was the subject matter of his books important to Newbery, but he was also particular about their form. Some of the Newbery books were bound in plain calf, with an open back in green vellum and green paper, but many of them were strongly bound in gilt and flowered Dutch paper. This was a rather thin paper, with floral patterns in red, blue, green and gold. All the coloring was apparently done by hand. The covers, when new, looked very gay; but, as they aged, the colors faded out, so that they gave the effect of old chintz; and later they turned to mahogany brown. This paper is no longer made for ordinary purposes. Great care was also given to the illustrations. Some of the woodcuts were copied and recut, but artists did original work for some of the books. The books were only about four inches high, and, being very inexpensive in price, they were easily available for children of middle-class families.

Newbery was as well known for his medicines as for his books. He did not hesitate to mix his two professions by advertising his wares in his books. That he understood the art of advertising, may be seen from the following typical newspaper announcement:

> This day was published Nurse Truelove's New Year's Gift, or the book of books for children, adorned with cuts, and designed as a present for every little boy who would become a great man, and ride upon a fine horse; and to every little girl who would become a great woman, and ride in a lord-mayor's gilt coach. Printed for the author, who has ordered these books to be given gratis to all little boys and girls, at the Bible and Sun in St Paul's Churchyard, they paying for the binding, which is only twopence each book.

Very few of these little books were of permanent value. Probably the best known today is *Goody Two Shoes* which is ascribed to Oliver Goldsmith. Although much shortened from its original form, this little book has been successfully reprinted and is still enjoyed by children.

Today we remember John Newbery for his personality, his enterprise, and his friendships, rather than for his individual books. He was intimately associated with Johnson, Goldsmith, Smollett and other literary men of his time, many of whom, doubtless, contributed anonymously to the "Juvenile Library." Ever ready to give financial help to a struggling author, he was called by Goldsmith in the *Vicar of Wakefield* "the philanthropic publisher

of St. Paul's Churchyard." When he died, December 22, 1767, at the age of fifty-four, his son Francis said of him, "Few men have died more generally or more sincerely lamented." He had a cheerful disposition, a sense of humor, and a generous heart. Every day was to him an adventure, and throughout his life he never lost interest in men and things.

The quaint, little penny books published by John Newbery in the eighteenth century are today highly prized possessions. Since their time great progress has been made in the writing, illustrating and publishing of children's books, but the spirit of enthusiasm which Newbery gave to his work has never been surpassed.

The Newbery Medal
The Gift of Mr. Frederic G. Melcher

At the American Library Association Conference held in Swampscott in 1921, one hundred and fifty-four years after John Newbery's death, the children's librarians were discussing children's reading in the home, in the library, and in the school. Frederic G. Melcher, the founder of Children's Book Week, was keenly interested in the discussion. He believed that the children's librarians as a group could do more than merely study the problems dealing with children's book selection and distribution. Rather, he hoped, they might encourage the writing of more worth while books for children by authors of real ability.

As a means of accomplishing this aim, Mr. Melcher proposed that a medal be awarded each year by the Children's Librarians' section of the American Library Association Conference for the most distinguished book for children written by a citizen or resident of the United States and published during the preceding year. The work must be original; reprints and compilations were not to be eligible. He suggested that the medal be called the "John Newbery Medal," in honor of the bookseller "who seems to have been the first to realize that children have reading interests of their own, and who sought to meet their needs by finding authors to write for them." The Children's Librarians were enthusiastic about the suggestion, and the Executive Committee of the Section gladly accepted Mr. Melcher's offer to present the medal and to set in motion the machinery for the selection of the first Newbery Medal book.

René Paul Chambellan, a young American ex-service man, was chosen by Mr. Melcher to design the medal. Gassed in the World War, after his convalescence Mr. Chambellan became an instructor in modeling at the A.E.F. art center at Bellevue. He also worked on the dedication panel of the Pershing Stadium at Vincennes. He has done noteworthy work on the New York Building of the Panama Exposition and on many public buildings and residences.

The medal is done in bronze. On one side are a man with a book, and two children. On the other side, around the edge, are the words, "JOHN NEWBERY MEDAL, Awarded annually by the Children's Librarians Section of the American Library Association"; in the center is an open book

with the caption "For the Most Distinguished Contribution to American Literature for Children." Mr. Melcher keeps the original sculpture of the medal in his office, but the bronze medal is struck each year as soon as he receives the name of its winner.

For the first few years the Newbery Medal book was chosen by all the members of the Children's Librarians Section. It was felt, however, that a popular vote could not always be depended upon to make the wisest selection, and so, in 1926, the decision was placed in the hands of a smaller group, consisting of the Executive Committee of the Section, the Book Evaluation Committee, and three members at large, elected by the members of the Section. Later the committee was enlarged and it now consists of fifteen members: the elected officers of the Section, the ex-chairman, the chairmen of standing committees, the Book Evaluation Committee, and three members elected each year from the members present at the Conference. The final decision rests with the Newbery Medal Committee, but members of the Section may send in suggestions.

The Newbery Medal is a memorial to the earliest publisher of books for children. But it is more than this. Not only does it link the past with the present and the future in a significant way, but it also illustrates the immense development in the publication of children's books and the great interest that is shown today in children's reading.

A List of the Newbery Medal Books

1922 The Story of Mankind, by Hendrick Willem Van Loon, illustrated by the Author. Publisher, Boni and Liveright.

1923 The Voyages of Doctor Dolittle, by Hugh Lofting, illustrated by the Author. Publisher, Stokes.

1924 The Dark Frigate, by Charles Boardman Hawes. Publisher, Little, Brown.

1925 Tales From Silver Lands, by Charles Joseph Finger, illustrated by Paul Honoré. Publisher, Doubleday, Doran.

1926 Shen of the Sea, by Arthur Bowie Chrisman, illustrated by Else Hasselriis. Publisher, Dutton.

1927 Smoky: the Cowhorse, by Will James, illustrated by the Author. Publisher, Scribner's.

1928 Gay Neck, by Dhan Gopal Mukerji, illustrated by Boris Artzybasheff. Publisher, Dutton.

1929 Trumpeter of Krakow, by Eric P. Kelly, illustrated by Angela Pruszynska. Publisher, Macmillan.

1930 Hitty, by Rachel Field, illustrated by Dorothy Lathrop. Publisher, Macmillan.

1931 The Cat Who Went to Heaven, by Elizabeth Coatsworth, illustrated by Lynd Ward. Publisher, Macmillan.

1932 Waterless Mountain, by Laura Adams Armer, illustrated by Mr. and Mrs. Armer. Publisher, Longmans, Green.

The Authors of the Newbery Medal Books

Not only have the men and women who have received the Newbery Medals thus far written about subjects in which they have had a real interest, but also they have been very familiar with the time, the place, and the people that have made up the backgrounds of the books which have earned for them the awards. The importance of this is pointed out in an article by Hubert V. Coryell. Such a book, he writes, "is worth reading because it widens the mental horizon and deepens the spiritual understanding of its young reader by the glimpse that it gives of life as it really is or really was in the far away or long ago. The boy or girl who reads the book lives for the time being in a different world and comes back to his or her own world with the satisfied feeling of having 'gone places and done things.'"

It is interesting to note that four of the Newbery Medal books were written by authors who were born in other countries than the United States. Hendrik Willem Van Loon, who in 1922 received the first Newbery Medal for his *Story of Mankind,* was born in Rotterdam, Holland, on January 14, 1882. As a boy, Van Loon never knew the companionship of his father, a wealthy man who was too busy with his own affairs to have time to spend with his son. Left much to himself, Van Loon spent long hours in his father's library where he read books that were beyond his years — books which carried him back to bygone ages. He lived more in the past than in the present, and all his adventures he interpreted in terms of the long ago. "Even today," he writes "I know the seventeenth century better than the twentieth."

When he was only eleven years old, he saved his pennies until he could buy twenty blue copy-books in which he planned to write a history of the world. Every day on his way to school he had to pass by a statue of Erasmus. People said Erasmus turned a page of the book in his hand every hour, but although the lad stood hour after hour watching the statue, he never saw Erasmus turn a single page. From that time, he ceased to accept what was told him, or what was commonly believed, until after he had made inquiries for himself.

Van Loon is a graduate of Cornell, has a Doctor's Degree from Munich, and has lectured on historical subjects in many places. During the World War he was a correspondent for the United Press in various European countries. After the War he returned to America, where he lived in poverty, making unsuccessful attempts at advertising. The Harvard Club in New York City gave him credit for his meals, while he prepared *Ancient Man,* which was published in 1920. This book was intended as the first section of a twelve volume history of the world, but he later gave up the idea of a series and condensed the rest of his history into *The Story of Mankind.* Van Loon wrote this book in the manner in which he believed history should be taught. In spite of the misgivings that preceded its publication, the book has become exceedingly popular. With the royalties Van Loon was able to buy a house in Westport, Connecticut, built in Dutch style.

On Van Loon's fourth birthday, January 14, 1886, Hugh Lofting, who was to receive the second Newbery Medal for his *Voyages of Doctor Dolittle,* was born in Maidenhead, Berkshire, England. Unlike Van Loon's, his early years with his family were happy ones. As a tiny boy Lofting liked to tell stories to his brothers and sisters, though he certainly had no idea at this time of becoming an author-artist. He dreamed, rather, of unexplored lands and travels. He was always fond of animals and, until it was discovered, his mother's linen closet was the hiding place for a combination zoo and museum of natural history.

In 1905 Lofting came to America to attend the Massachusetts Institute of Technology. He completed his technical training at London Polytechnic. After a short career as an architect he became a civil engineer. His work took him to Canada, Africa, and the West Indies, where he built culverts and bridges — and, incidentally, saw a small part of the world. In 1912 he gave up engineering and settled in New York, where he spent his time in writing magazine stories for adults. His first story was about culverts and a bridge.

In 1916, Lofting enlisted in the British Army. He served in Flanders and in France. It was there that Doctor Dolittle was created. He writes:

> "My children at home wanted letters from me . . . There seemed very little of interest to write to youngsters from the Front, the news was either too horrible or too dull. And it was all censored. One thing, however, that kept forcing itself more and more on my attention was the considerable part the animals were playing in the World War . . . If we made the animals take the same chances in the War, as we did ourselves, why did we not give them similar attention when wounded? But obviously to develop a horse surgery as good as that of our
>
> "That was the beginning of the idea: an eccentric physician with a bent for natural history and a great love of pets, who finally decides to give up his human practice for the more difficult, more sincere, and, for him more attractive Casualty Clearing Stations would necessitate a knowledge of horse language.
> therapy, of the animal kingdom . . . This was a new plot for my narrative letters for the children . . .

It was due to Mrs. Lofting that other children have been given an opportunity to enjoy Doctor Dolittle. After the War, believing that it was selfish for them to keep their beloved letters to themselves, she persuaded her two children to part with them long enough for Mr. Lofting to show them to a publisher. They were immediately accepted and the *Story of Doctor Dolittle* was published in 1920. Mr. Lofting was showered with letters from children, asking for more about the Doctor and suggesting what they would like to have him do. A series of seven books has followed, the second of which is *The Voyages of Doctor Dolittle,* the second Newbery Medal book.

Mr. Lofting came home from the War with the determination that he would do all he could to make it impossible that there should be any more wars. Mrs. May Lamberton Becker writes of this dream: "I have sometimes wondered if his vision of world understanding and the active and glorious peace that would arise from it, may not have had something to do with the knowledge that Doctor Dolittle has of the language of animals, of birds and of fish, and the happy fashion in which he interprets one to the other. However that may be, you would not know from those quiet tales that they were born among battles: Dr. Dolittle does not preach and neither

does Hugh Lofting. But a man who writes for children and gives to them the best he has will write the better if his life is fed from a high ideal. It is his dream that this may some day be a world reality."

Like Van Loon, Hugh Lofting lives in Connecticut, and now devotes all his time to writing, drawing and lecturing. But always, like Doctor Dolittle, he remains a student and lover of nature.

England was the birthplace of another of the Newbery Medal winners — Charles J. Finger, who was born in Willesdan, on December 25, 1871. The son of a well-to-do English manufacturer, he attended private schools, went to King's College, London, and studied music at Frankfort-on-the-Main, Germany. He came to the United States in 1887 and it was then that his life of travel and exploration began. Due to his father's business reverses, Finger was thrown early on his own resources. He served before the mast, traveling to South America, Africa and the Antarctic. He followed Magellan's trail, explored in the Andes, went to the Klondike gold fields, and had adventures in Canada, Mexico and Texas. He lived among the Indians, sailors and miners, learning to speak their language and to understand their thoughts. When in 1902 he married, his life naturally became more conventional. For three years he was director of the Conservatory of Music at Los Angeles, and from 1906 to 1920 he was general manager for a group of railways in Ohio. It was Cunningham Graham and W. H. Hudson who suggested to him that he write about his adventures, and his first book *The Choice of the Crowd* appeared in 1921.

Mr. Finger now lives in the Ozark Mountains where he raises sheep, hikes, holds archery contests and does revolver shooting. He boxes, breaks in horses, cuts down trees, and even plays bagpipes on the hill. He is very much interested in his children's outdoor theatre, their library and their music.

In *Tales From Silver Lands,* which won for Finger the 1925 Newbery Medal, he has transcribed legendary stories of South America based on his own adventures and on tales he has learned from the Indians whom he met in his wanderings. He first told these stories to his own children, aged from eight to sixteen years, and they selected the tales which should go into his book. Mr. Finger is enthusiastic about his subject, and he has achieved very real pictures of the South American country.

Born of Brahmin parentage, of the priest caste of India, in a small village near Calcutta, on July 6, 1890, Dhan Gopal Mukerji often attended the village temple. The Mukerji home stood at the edge of the jungle and in the evening, after the lights were out, Dhan used to sit by the window and gaze out at the jungle. When he was older, the holy men took him into the jungle at midnight to watch until dawn. "The animals are our brothers," they told him. "They want to talk to us, we must understand them." Mukerji thus gained a first-hand knowledge of jungle life which he has never forgotten and which as a man he has woven into his stories for children.

At the age of fourteen, his life as a priest began. For two years he wandered through India in an attempt to discover the truth about the universe. But the priesthood did not satisfy his hunger for knowledge, so he went to the University of Calcutta, and then to Japan where he studied industrial machinery and modern methods of production.

In 1910 he completely broke the ties of caste and country, borrowed money and came to America. First he studied at the University of California. While he was there, he washed dishes, worked in the fields, carried an old soap box for a group of anarchists, and did any other work which came his way. He received his Doctor's Degree in 1914 from Leland Stanford University where he had gone for his senior year. He has since made two trips to India. He is a staunch supporter of his race and has little sympathy for tourists who write disparaging accounts of life in India.

In *Gay-Neck*, the 1927 Newbery Medal book, Mukerji has given us an accurate picture of the jungle, animal and bird life of India.

Eric Philbrook Kelly is from Massachusetts. He was born in Amesbury on March 16, 1884. During his early school days he lived in Denver, Colorado, later moving to New York, where he attended high school. Graduating from Dartmouth College in 1906, he was engaged in newspaper work until 1918, when he went to France as a relief worker among the Polish legions. He has been awarded three Polish medals: the gold cross of merit; the silver award of the Polish Red Cross; and the Pilsudski medal awarded to American soldiers who were part of the Polish army on any one of the four fronts, Champagne, Volhynia, Pomerania or Livov. After the War he lived and studied for three years in Poland. He then returned to the United States and for four years was instructor in English and Slavic literature at Dartmouth College. In 1925, at the invitation of the Kosciuszko Foundation, he returned to Poland as a lecturer and student at the University of Krakow. It was while he was in Poland this last time that he wrote *The Trumpeter of Krakow*, for which he received the Newbery Medal in 1929. This book is the only Newbery Medal book which has been written in a foreign country.

While in Poland, Mr. Kelly had planned to write a much more authoritative work than *The Trumpeter of Krakow*. But, when he was studying or writing, the whole story seemed to come to him, and its figures seemed to him to be passing to and fro in the streets. Of his spiritual experience in the old Polish town Mr. Kelly has written beautifully:

> I don't know if you call it song exactly, but it's a kind of vibration that issues from this city of Krakow that arouses a very tumult in my heart . . . As I first came into Krakow after that great day when Poland rose from the grave, I suddenly heard the great bell boom over my head with its deep accent, and then the tocsin, the smaller bell, which drove the pigeons scrambling and shook them into the light like white snowflakes. As all were settling and there was but the fluttering of wings high in the air there came from above that call of the trumpet, the Heynal . . . I can't describe my emotions. I was so happy that I wanted to scream aloud. I wanted to sing and dance and stand on my head. My heart started to beat, gently but without speed, and seemed to be throwing off sparks of fire.
>
> That intoxication never left me. And later when I came back to study I did not let one day pass without spending some time within the walls of that church. I went there morning, noon, and night, late night too, and very early morning . . . I love it. It has sheltered every mood that my spirit has known and it has expressed every joy that there is in me.

The Trumpeter of Krakow was not written especially for children. Having been trained on the staff of a newspaper, Mr. Kelly had been taught always to write his story just as simply as he could and unconsciously his

first book took this form. In recognition of the value and authenticity of the work, the original trumpet on which the Heynal was played for hundreds of years was loaned to the author by the City Councillors of Krakow for exhibition in this country. Engraved on the trumpet are the names of the trumpeters who have sounded the Heynal for the last forty-two years. The trumpet has traveled over the United States and has been played for many American and Polish children.

Arthur Bowie Chrisman wrote *Shen of the Sea,* because he believed that there were too many books for grown-ups and not enough for children. He wanted to tell his stories in the way he remembered he liked to have stories told to him when he was a boy. It is very evident that he thoroughly enjoyed writing these tales of Chinese life and customs.

Chrisman, a Southerner by birth and by choice, was born in Virginia on July 16, 1889. His ancestors made the first permanent settlement West of the Blue Ridge Mountains. He studied electrical engineering at Virginia Polytechnic Institute, but being an adventuresome lad he was lured to Hollywood by the moving pictures. While there he was "movie extra," draftsman, farmer, lecturer, story teller, and school teacher. He lived next door to a Chinese boarding house in a poor section of the city and made friends with a wise and kindly Chinaman who awakened his interest in Chinese life and literature. The tales that the old Chinaman told him formed the basis for his first book *Shen of the Sea,* for which in 1926 he was awarded the Newbery Medal. Chrisman was the first of three persons to have his first book honored in this way.

In 1924 there was some doubt as to whether *The Dark Frigate* by Charles Boardman Hawes, the thirty-four year old author who had died so suddenly on July 15, 1923, was eligible, since it had been published during the preceding year. This is the only book for which the Medal has been presented after the death of the author. Incidentally, Hawes is the only one of the group of Newbery Medal authors who is not living today.

He was born at Clifton Springs, New York, on January 24, 1889, but his family soon moved to Bangor, Maine. Even at the age of five Hawes was telling stories to groups of children. As a boy he was always seeking for adventure in the out-of-doors. On his way from school he often visited the Bangor wharves, where he was greatly attracted by the tall masts and white sails that he saw there. After graduation from Bowdoin College in 1911, he was awarded the "Henry W. Longfellow Scholarship," which gave him a year of study at the Harvard Graduate School under Professor Baker, Professor Neilson, and Dean Briggs. He worked as a linesman in New Hampshire for a short time, and then for a year he taught at Harrisburg Academy in Pennsylvania.

It was when he came to Boston to accept a position on the editorial staff of the *Youth's Companion* that his great love for the sea was deepened. His interest was in the nature of a hobby. He approached the subject with the heart of a roving seaman, loving the perils, adventures and romance. But always with an accurate mind for facts, he haunted the wharves, talked with the sailors, took photographs, and collected sea logs and old sea chronicles, thus gathering a notable small collection of rare books. When he came

to choose a home for his family, he felt it must be near the sea, and so he settled at Gloucester.

Hawes wrote his first book, *The Mutineers,* in 1919 for *The Open Road,* a new magazine for boys. In 1920 he became associate editor of the paper, and he held this position until his death. His second book, *The Great Quest,* and also his other work, *The Dark Frigate,* were published serially in *The Open Road* before they appeared in book form. He brought to the writing of his tales great skill as a story teller. He could talk about ships and the sea in a way as to make one want to be part of the ship's company, however perilous such company at that particular moment might be.

In tribute to his memory, and in the hope of finding another story-teller of the same high standard, the Atlantic Monthly Press offered the Charles Boardman Hawes Prize of $2,000 for the best adventure story, of the same general character and excellence as the tales of Mr. Hawes, submitted before October 1, 1924. Mr. Clayton H. Ernst, editor of *The Open Road,* has written of Hawes:

> Forthrightness, energy, humor, the joy of living and working shone in his face, moved and talked with him. When he died he left his friends with a bewildered feeling that the impossible had happened, and the world of literature aggrieved that he could not live to finish the important work he had planned. To his friends he left a gift of optimism, good cheer and faith; to literature he left those three great romances of the sea which stand shoulder to shoulder with the works that may be named as the best of American fiction.

Born in a covered wagon on a bleak hillside in Montana on June 6, 1892, the boyhood life, in fact the whole background, of Will James is very different from that of any of the other Newbery Prize writers. His mother died when the child was only about a year old, and his father died three years later. His father was a cattle herder on his way from Texas to Alberta, Canada, when Will was born. A trapper assumed the guardianship of the boy after his parents' death, and took him to the wilds of Northwestern Canada. Here Will lived until he was fourteen years of age. Often left alone for weeks at a time, while the trapper was away in search of pelts, the boy taught himself to read and write from a pile of old magazines which he found in a cabin. Until he was fourteen years old he wrote entirely in characters of printing. Then one day the trapper didn't come home and young James found his guardian's fur cap beside a hole in the ice. The boy was thus left alone in the world, with about $500 that the trapper had left him. He went to Montana where he became a wrangler or night hawk on a Circle Diamond ranch. For twelve years he wandered through the Western United States and Canada as a cow boy, earning a reputation as an expert rider, capturing wild horses and breaking them. He also spent several months in Hollywood making wild west pictures.

In 1920 his side was injured by a particularly vicious horse and his career as a trick rider was ended. He then began to write magazine sketches of cow boy life of the West as he had seen and known it, expressed in cow boy lingo. His first book created a great stir. He followed it by a second, and then came *Smoky* for which James received the Newbery Medal in 1927.

It is apparent that it was a pleasure for James to write this biography of *Smoky*. In the preface to the book he has written:

> With me, my weakness lays towards the horse. My life, from the time I first squinted at daylight has been with horses. I admire every step that crethure makes . . . To me, the horse is man's greatest, most useful, faithful, and powerful friend . . .
>
> And now my main ambition as I turn Smoky loose to make hisself acquainted is that the folks who will get to know him will see that horse as I seen him.

There are few pictures of life on the range that surpass *Smoky*. It is real, convincing, humorous, full of truth and observation.

When, in 1929, Rachel Field received the Newbery Medal for *Hitty* she had the distinction of being the first of three women to receive the award. Born in Stockbridge, Massachusetts, in 1894, her childhood was a very happy one. She attended Radcliffe College where her first plays were produced under the supervision of Professor Baker. After graduation, for five years, she held an editorial position in a moving picture company. Since that time she has spent all her working hours in writing, principally for children. Eight months of the year she lives in New York and four months she spends on a quiet, peaceful island off the coast of Maine. She loves old houses, patchwork quilts, samplers, gypsies, elves and fairies, all animals (especially dogs and dancing bears), cuckoo clocks, roads, night with its stars, and the wind and the rain.

Rachel Field said in accepting the Newbery Medal, "Nothing was farther from my mind, than writing the autobiography of a doll until she was discovered one day in an antique shop in New York City." As she and Dorothy Lathrop, the illustrator, were passing this antique shop, Miss Lathrop suggested that they stop to look at the tiny old-fashioned wooden doll in the window. That morning she had been in and examined her and found the name — "Hitty" — written in faded Spencerian letters on a bit of paper sewed to her brown sprigged calico. The antique dealer had assured her that Hitty was "a regular museum piece and genuine early American." Miss Field and Miss Lathrop both wanted her very much, but she was even more expensive than either of them had believed possible for six and a half inches of jointed wood.

So the illustrator returned home to Albany. The two friends exchanged several letters about Hitty and finally they decided to buy her in partnership in order that they might write a book about her. So Miss Field sent Hitty to Albany where Miss Lathrop began at once to work on her portrait. In the meantime, letters telling about Hitty's past traveled back and forth between the artist and the writer. It was certain that she was over a hundred years old, but no one knew a thing about her, so there was no one to dispute any of the stories they might choose to write.

That summer Miss Lathrop took Hitty in her handbag to the island off the coast of Maine, where Miss Field spends her summers. Here she was given a special place on a shelf with a cane-seated chair and a painted settle to sit on. A braided rug, a china cupboard, and a small dog completed her outfit. Together her owners and a friend pieced together the stories about her past. Finally her memoirs were finished. The day they signed the

contract with the publisher, the illustrator and the writer went out and bought Hitty a Swiss music box that played three tunes. It is not surprising that Hitty seems to the reader to be far more like a real person than like a doll.

Elizabeth J. Coatsworth was born in Buffalo, New York, in 1893. After she graduated from Vassar College in 1915, she did graduate work at Columbia University and the University of California. In 1929 she married Henry Beston, the author of *Outermost House* and other books. They live in an old house overlooking the sea at Hingham, Massachusetts.

Miss Coatsworth has been a leisurely traveler in England, France, Mexico, Spain, Italy, Greece, Egypt, Morocco, Japan, China, Yucatan, and the Philippines. She knows the United States from Pasadena to Hingham. She likes and understands far-off places, and to her they have personalities as distinct as those of individuals. Her writings are full of memories of her trips. Miss Coatsworth considers herself primarily a writer of poetry and it is said that she has had more poetry printed in current magazines than any other young living poet. It was Louise Seaman, head of the Children's Book Department of Macmillan Company, who first persuaded her to try her hand at writing books for children.

At a dinner given Miss Coatsworth by the Children's Librarians Section she told how she came to write *The Cat Who Went to Heaven.* She had always been very fond of animals, especially cats. Also she has always had an interest in legends, and as she has grown older this interest has turned to religious myths. A year after graduating from college she spent a year with her mother and sister in the Orient. She stayed at beautiful old Buddhist monasteries, slept on the floor of Japanese inns, and gained a real feeling for Japan. When she returned to the United States she spent a period of leisure in a small house between the bare hills of California and the sea. The merging of these three feelings — her love for Japan, for religious myths, and for animals — together with this period of leisure, resulted in the *Cat Who Went to Heaven,* the Newbery Medal Book of 1931.

Waterless Mountain was not only awarded the Newbery Medal for 1932, but it also received the Longmans-Green Company's Second Juvenile Fiction prize of $2,000, selected from 438 entries from all parts of the world. In 1859, Charles Wilson Adams, driving an ox team, left his home in New Hampshire to seek California, the land of promise. He settled in Sacramento and there on January 12, 1874, Laura, the youngest of three children was born. In her childhood, spent in San Francisco, ill health never permitted her to go beyond the grammar grades in school. Always she had loved the beauty of nature, and the enforced quiet and the lack of companionship made a dreamer of the girl. From the age of nineteen to twenty-four she studied drawing and painting at the California School of Design in San Francisco. After her marriage to Sidney Armer, also an art student, her household cares and their one son occupied practically all her time, and not until she was fifty years of age did she find leisure for her art. She then went to the Navaho reservation in Northern Arizona, where she painted thirty pictures of Navaho Indian Mythology which brought her immediate national recognition.

In accepting the Newbery Medal, Mrs. Armer said:

> About this Younger Brother, the character in *Waterless Mountain* — he was a little boy whom I met in Blue Canyon when I was camping a hundred miles away from the railroad for two months. This little child packed water for me on the back of a burro. He brought the water for two miles in kegs, and it was very bad and muddy, but was all that was available. The child always came with interest and a smile. He won his way into my heart. I had no idea of writing a story. I am not a writer, I am a painter. Several years afterwards, when I decided to write *Waterless Mountain*, the picture of this little boy continually came into my mind. I realized what he had meant to me; so I made him grow from the age of eight to the age of sixteen. It was eight years ago that I met him. Two weeks ago I again saw this little boy, now fifteen years old.
>
> In the meantime, in the canyon where we had stayed, some poisonous weed sprang up which killed the sheep. Now the canyon is desolate. The families have moved out; the sheep have moved out. This little boy's father was brought to Oraibi to the government hospital with tuberculosis. He died, and the boy was heir to the estate. He came to the trading post to get advice as to what he should do to save his mother's sheep for her so that his father's relatives would not strip her of all that she owned. I saw the little boy, now the head of the family and absolutely competent to be its head. He does not speak a word of English, but he has all the assurance and all the strength that I tried to give Younger Brother; so it was a very great joy to me to see that I had not overdrawn the assurance that I gave Younger Brother when he started out on his trip to the West. The little boy is perfectly able to do this and more. He is going to support his aunt, and his little sister, and he is only fifteen years of age.

The Newbery Medal was established with the hope of interesting authors of creative ability in the writing of children's books. Looking back over the list of the authors who have thus far received the Medal, we see that this aim has indeed been accomplished.

It is interesting to note the professions for which these men and women were trained: there are two newspaper correspondents — Van Loon and Kelly, the latter is also a college instructor; three men with technical training — Lofting, Mukerji and Chrisman; one with a musical education — Finger; a cow boy — James; an artist — Mrs. Armer; a magazine editor — Hawes; and two writers — Miss Coatsworth and Miss Field. Van Loon, Lofting, Mukerji, Finger, James and Miss Field, however, are now devoting their time to writing or lecturing, and although Miss Coatsworth has two small daughters she still finds leisure in which to write. Three of these authors received the Newbery Medal for their first book — Kelly, Chrisman and Mrs. Armer; and Van Loon, for his first children's book. Since receiving the Medal all of them, except of course Hawes, have written other books for children.

(To be continued.)

Muriel E. Cann
Branch Department

Ten Books

"Because ethics has been stupidly conceived they try to do without it altogether and to put psychology in its place," Dr. Richard C. Cabot declares in the introductory chapter of his latest book, *The Meaning of Right and Wrong* [3587.264]. Though this is written from a purely ethical point of view, Dr. Cabot draws freely on his experience as physician, enlivening his exposition with an abundance of concrete cases. The author develops as his main thesis the identity of ethical conduct with loyalty to agreements. "Behind our agreements are our desires. Behind our desires are what we believe to be our needs," and further "our needs are the tie between ourselves and the realities which feed us." Special emphasis is laid on the evil of self-deceit which Dr. Cabot believes to be "favored by the special capacities of a *civilized* brain." After analyzing the right and the wrong, he discusses certain tools and methods for reinforcing right action and for breaking unethical habits, and he ends with a presentation of the "Supermoral" which manifests itself in heroism and creative energy. The author's style is lucid and pungent, frequently epigrammatic; though the book can be easily understood by any college freshman, it offers the general reader much profit and delight.

Under the title, *A Century of Progress* [2326.145] and the editorship of Charles A. Beard, twenty-five specialists in various fields have contributed brief surveys of achievements and tendencies in American life during the past hundred years. In an introductory essay, Mr. Beard characterizes "The Idea of Progress" as essentially modern. "To see life whole," he writes "and to see it steadily, to sound its deeps, to illuminate its possibilities and to make the noblest and wisest use of material resources in realizing its purposes, this is the sum total of the idea of progress." The contributions on the whole strike an optimistic note and show the remarkable advances made, especially in the fields of invention, industry, transportation and agriculture, which are ably presented by Waldemar Kaempffert, Henry Ford with Samuel Crowther, Edward Hungerford and Frank O. Lowden. The development of labor unions and their relation to immigration are discussed by William Green, banking and finance by H. Parker Willis. Jane Addams has contributed a valuable chapter on the social conscience and welfare movements.

Recovery through Revolution is a symposium of twenty writers, edited by Samuel D. Schmalhausen. "The paradox," Robert Morss Lovett writes in the Introduction, "of making the means of life for the many a by-product of the swollen prosperity of the few is one that cannot endure." This declaration gives the key-note for the whole volume, in which the revolutionary movements or reactions against them in various countries are traced and appraised. Under the title "Russia points the Way" Louis Fischer gives a sympathetic account of the Bolshevik revolution. Harold Laski, in discussing the situation in England and the present failure of democracy to solve economic problems, writes that "Capitalist society is running a race with Communist society for the allegiance of the masses." The reforms effected by the revolution in Spain and the organization of Spanish anarchists are ably presented by Maximilian Olay; Ludwig Lore gives a critical estimate of the Social-Democratic and Com-

munist parties in Republican Germany and follows the growth of the reactionary movement. The final section of the volume is devoted to capitalism in the United States. The call-number is 3563.365.

Intended primarily for students, *American Constitutional History* by Erik M. Eriksson and David N. Rowe provides such an excellent survey of the subject that the general reader will find it profitable reading. The authors begin with the English constitution and trace the development of constitutional principles through the Colonial governments, the Continental Congresses, the original state constitutions, the Confederation period, and the Constitutional Convention. They give a remarkably lucid exposition of the constitutional amendments — the income tax, the suffrage, the prohibition amendments, etc. — with accounts of legislative action down to the present administration. In their discussion of the judicial interpretation of the Constitution the authors contrast the liberal and the strict constructions of the document and point out that the group representing liberal construction has more frequently been in power. — The call-number is 4329.520.

Foreign Investments in China by Professor C. F. Remer is a thorough statistical study based on investigations made through the Royal Institute of International Affairs and the Institute of Pacific Relations, and by the author himself. "The hope was" he writes, "that the assembling of facts under the categories of economics would prove possible in a field which was charged with emotion and required the widest international cooperation." The first part of the book is a general survey of foreign trade and investments in China — her foreign obligation, the balance of in-payments and out-payments, remittance of Chinese overseas, etc.; the second part gives detailed accounts of the individual investigations made of American, British, Japanese, Russian, French, German and other European investments in China. The author has come to the conclusion that "the checks and hindrances to the flow of capital lie in China rather than in the capital exporting countries. The effective limitations are on the demand rather than the supply side." Some of the obstacles are the passive resistance of the Chinese people through their social organization based on the family, their fear and distrust of foreign powers, and the ineffectiveness of the Chinese government in economic enterprises. — The call-number is 9336.51A4.

Individualism [3567.843] by Horace M. Kallen is designated by the author as "an American Way of Life." According to the autobiographical Foreword, Mr. Kallen, as an immigrant boy in New England, had an ardent admiration for the ideals of the Pilgrim Fathers. If one further keeps in mind that he is a disciple of William James, that Pragmatism is his philosophical and Progressivism his political faith, one can more readily follow the author as he traces the transition from Calvinism to Rousseauism, from the principles embodied in the Declaration of Independence to those of the Constitution, from the individualism of the American frontier to the wage-slavery of the industrial system. Mr. Kallen has much to say about the Ford industry, about the tyranny of privileged institutions, and about the various methods of escape — religious, philosophical and utopian — from the disillusionments of the present. Finally he proposes a new cooperative experimental individualism which will respect both the equality and the differences of men.

Quaker Militant [2349A.61] by Albert Mordell is the first biography of John Greenleaf Whittier to appear within a period of nearly thirty years. During that time much printed and manuscript material has come to light which has supported the biographer in his decided views. Though he does justice to all aspects of the poet's life, he emphasizes with special force "the agitator and abolitionist, the trumpeter of humanitarian causes" who wrote

acrid editorials and flaming poems, who "abolitionised" the Massachusetts Legislature and faced violent mobs. He even compares the poet's devotion to the cause of freedom to that of Milton. A hitherto unpublished passage is quoted from a letter in the possession of the Boston Public Library. "I must work or starve" Whittier wrote to William Lloyd Garrison," or do worse, plunge again into the seven times heated furnace of modern politics. I have strong temptation — very strong, to adopt the latter course — but Truth and Conscience and Duty are against it — for so sure as I should enter the lists of political controversy, my lips would be sealed upon the subject dearest to my heart, the holy cause of Emancipation."

The biographical study of the composer and pianist *Ferruccio Busoni* [4047.715] by Edward J. Dent is written with sympathetic insight. Busoni's life was full of contradictory influences: a native Italian, he was nevertheless largely German by education and, after many migrations, made Berlin his home during the period of his greatest productivity. He was cosmopolitan in outlook, yet always retained a longing to serve the musical life of Italy. An admirer and interpreter of Liszt, as well as the editor of Liszt's works, Busoni became toward the end of his life definitely anti-Wagnerian and devoted to the Mozartian ideal of pure comedy music. His culminating work, the opera "Doctor Faust," he left unfinished at the time of his death, at the age of fifty-eight, in 1924. As teacher, as virtuoso, and above all, as composer, Busoni was a relentless worker and impatient of compromise.

In *Characteristics of French Art* the English critic Roger Fry succeeds admirably in interpreting essentially French traits chiefly in the development of painting from Fouquet to Seurat. An awareness of actual life, an alertness in grasping the relations of things are, in the author's view, peculiar to the French artist. In brief, non-technical essays Mr. Fry sketches the main movements — the classic, rococo, neo-classic and romantic, realistic and impressionistic — and characterizes the individual artists. In a highly felicitous way he brings out the formal harmonies of Poussin, the tonal sensibility of Claude, the narcotic grace of Watteau, Chardin's "honesty in craftsmanship," the plasticity of Ingres, and so on; especially keen is the analysis of Manet with his "honesty and sympathy of vision and his frank and vigorous directness of statement." as well as the appraisal of Monet, Dégas and Renoir and of the novel significance of Cézanne. The text is amply illustrated by photographic plates. The call-number is 4108.01–110.

Angels and Amazons [5588.340] by Inez Haynes Irwin, a history of the development of American women as manifested in their organizations from 1833–1933, contains such an abundance of factual material that it is impossible to do justice to it within the compass of a brief note. The date 1833 was no arbitrary choice: in that year Lydia Maria Child published the first important anti-slavery book, the Philadelphia Female Anti-Slavery Society was founded, the first women's trade organizations were formed as well as the Ladies Educational Association of Jacksonville, Illinois, whose first yearbook is the oldest woman's club manual in existence. In three sections, under the headings "They Stir," "They Move," and "They March," Mrs. Irwin traces progress in the various fields. In women's struggle for education — secondary, collegiate and professional — it is comforting to learn that Massachusetts led with the first high schools, the first Normal School, Mount Holyoke Seminary in 1837 and, in 1848, the Female Medical College, the first medical institution open to women. The author gives a vivid account of the pioneer work of the early educators, like Mary Lyon and Catherine Beecher, and of the "four giants of suffrage" — Lucretia Mott, Elizabeth Cady Stanton, Susan B. Anthony and Lucy Stone.

Library Notes

In his introduction to the Selected Letters of *George Edward Woodberry* [2347.297] Walter de la Mare gives an excellent characterization of Woodberry's epistolary style.

"There are dozens of witty, humorous, and enlivening quips and asides in the pages that follow," he writes, "but asides they mostly remain. Indeed, his letters are in general singularly of one kind. Whatever they may be 'about,' there is a peculiar evenness in them. One reason for this perhaps is that Woodberry was not only a practised but a punctilious writer. He could not but write heedfully, both by choice and by habit. He is seldom colloquial, fantastic, nonsensical, or just happy-go-lucky. He rarely, in a word, lets himself 'go'; nor does he let his correspondent go either. He keeps the friend he is writing to definitely in mind . . ."

The English poet had met the American writer only once, in 1915, when he gave a lecture at Yale which, if he had lived, Rupert Brooke would have delivered. But his impression of the man — his kindliness and reserve — remained vivid. "In bygone days," he remarks, "men lived in castles with walls perhaps six feet thick. Hospitality lurked deep within. So lived Woodberry . . ."

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There are over a hundred letters in the volume, the first dated November 1875, when Woodberry was twenty, and the last, November 1929, a year before his death. Most of the letters are to friends, colleagues, and former pupils — men like Henry Osborn Taylor, Meredith Nicholson, John Erskine, J. E. Spingarn, Joseph M. Proskauer. The earlier letters are rare; the majority date from the years following 1904, after Woodberry's resignation from his professorship at Columbia and his retirement to Beverly, Mass., his native town. From there he wrote to a friend in May 1911:

"Yesterday I took a day off and went up to town to have luncheon with old Mrs. Fields, of whom I am very fond in her old age. She had the lady (young) who is editor of *McClure's,* Miss Cather, visiting her, and she was very pleasant to talk to and to have about; and so I had a holiday. Boston is such a *terra incognita* to me that I can go up as I might strike east of Naples, and be at once far away in new lands. Imagine it! I have never been in Brookline till yesterday! at least I don't remember ever being there. There is no bottom to my ignorance of places and things — and books. I unthinkingly confessed ignorance of Stevenson's Letters to Miss Cather; it seemed so impossible to her! But I am so contented with my ignorance that I sometimes wish I had more of it . . ."

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The War produced a deep depression in Woodberry. In a letter to Lindsay Swift — the late Editor of the Boston Public Library and a close friend of his — he wrote in March 1918:

"I can see myself that the war has worn into me, as bonds cut into the flesh. It isn't so much 'hate,' but a sort of dull, speechless despair of good — an infinite disillusion, that coming in the rear of so much personal disaster, preys on my 'spirit of men.' There is, of course, some private grief — but, besides that, there is a sort of strewn wreckage all along the dark coast of thought and hope. But I keep up 'appearances'; I have filled up the magazines (not powder) with poetry (not munitions!) — and I keep the way

cut, to some extent (all I can) for some more 'doings,' however petty."

All his letters written during the War are filled with references to the terrible catastrophe.

"It pleased me," he wrote to John Erskine, "at Christmas to have my little gifts 'a French orphan's dinner,' [remembered] . . . It enables me better, as Lindsay Swift writes me of himself, 'to look a cradle in the face.'"

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The second volume of the series *Contemporary American Prints* published by the American Art Dealers Association, contains reproductions of etchings, woodcuts and lithographs made or issued during the year ending in June, 1931. From more than eleven hundred prints submitted, one hundred were chosen, representing one hundred artists.

"So far as this sheaf of prints reveals," Royal Cortissoz writes in the Introduction, "not only has the influence of Whistler died down but none of the recognized leaders of the nineteenth century is any longer an active force. Neither are any of the living foreigners like Cameron, though perhaps Muirhead Bone is occasionally to be discerned at the back of an American draughtsman's mind. What then has taken place of that idiom which was wont to be taken over from a Whistler or a Stephen Parrish? A mode of expression delightfully sincere, and, in a modest way, original."

The prints include landscapes, city streets, genre scenes, nudes, portraits, and a large number of architectural subjects. It seems arbitrary to single out a few from the large variety. But the eye lingers with particular pleasure on Howard Cook's "Sunflowers," Mabel Dwight's "Dusk," on Gifford Beal's "Fisherman's Daughter," Victoria E. Huston's "Interior," Leo J. Meissner's "Tranquillity," and many other plates in the volume. The call-number is *8151A.14.

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In an address delivered before the members of the Club of Odd Volumes in November 1932, Mrs. Rosamond B. Loring gave an interesting sketch and description of the making of marbled papers. The address has been now printed in book form, *Marbled Papers* [Q.17.42], containing beautiful examples of paste paper and marbled papers, and examples showing the progressive states in the making of a combed marbled paper. These specimens, pasted into the volume, were made by Mrs. Loring, who is an accomplished marbler herself.

"One of the most important things in marbling is to have everything ready at hand before you begin, as speed is especially desirable after one starts to apply the paper to the size . . ." the essay begins. Then it describes, in a craftsman-like manner, the preparation of the size and the colors as well as the requisite qualities of the tools. The address reads like a practical demonstration:

"After the size and the colors are properly mixed and ready to use, take a brush, dip it into one of the pots of color, and sprinkle it lightly over the surface of the size by knocking the brush gently against a stick, until the whole surface is well spattered. Then take a contrasting color and sprinkle it on top of the first color. This will cause the first color to contract into veins or smaller spots and circles. A third color may be added which will change the other two again.

"Now take the stylus and slowly and evenly draw the color on the surface. The colors will follow the motion of the tool closely and will blend, but not mix. When the desired pattern has been drawn on the surface, take the paper and, holding it by two diagonal corners, lay it evenly on the sizing. Allow it to remain a moment and then remove it. The color will adhere to the paper and the surface of the size will be left practically clear."

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"There has been much difference of opinion as to the origin of marbling," Mrs. Loring further writes.

"No less a person than Lord Francis Bacon considered it a Turkish invention, and he writes in his *Sylva Sylvarum*, 'The Turks have a pretty art of chamo-

letting of paper which is not with us in use. They take divers oyled colors and put them severally in drops upon water and stir the water lightly and then wet their paper (being of some thickness) with it, and the paper will be waved and veined like Chamolet or Marble.'

"La Caille, in his *Histoire de l'Imprimière* (Paris, 1689), says that Macé Ruette, a Parisian stationer and bookbinder, invented the art of marbling and used marbled papers for end papers. Before this, end papers were only made of vellum or white paper. The marbled papers began to appear about 1630, but were not in general use until nearly fifty years later. La Caille also asserts that these papers have been found in several bindings by Le Gascon between 1617 and 1630."

And then this paragraph:

"The earliest makers of the marbled papers who can lay claim to any historical importance were the 'Dominotiers.' Although marbled papers were probably originally imported into Europe from Persia, Italy claims to be their first European home. A short time later, when the French took up the craft with enthusiasm, they borrowed the Italian name 'Domino,' meaning little cloak or hood, which was the costume worn by the men who did the marbling. Hence Dominotiers was the name they took for their guild. The center of this industry was Normandy, where there were already established several small paper mills where they could get a ready supply of materials. As the work of these early Dominotiers was of such a perishable nature, very little of it has survived, and so their early history is rather obscure."

After a short survey of modern marbling, Mrs. Loring ends with the just remark: "There is still a great field for research, and one might say adventure, for any one who has patience, time, and artistic ability to experiment in making marbled papers."

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Piero della Francesca [*4103.03–92] is a scholarly monograph translated from the Italian of Roberto Longhi. The author studies Piero as a link between his predecessors and the later painters of the Renaissance. Piero della Francesca was born at Borgo San Sepolcro, probably between 1410 and 1420. Sassetta, Massaccio, Paolo Uccello and Domenico Veneziano exerted the greatest influence upon him. The author gives a detailed analysis of his great works painted between 1445 and 1475, and finally studies the influence which he exerted on other artists.

The 184 plates give a comprehensive view of Piero's art. They include numerous details from the polyptich of the "Misericordia" at San Sepolcro and from "The Legend of the Cross," the great fresco in the Cathedral of San Francesco at Arezzo.

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The beautiful quarto volume *Mediaeval Sculpture in France* [*8083.06–70] by the English scholar Arthur Gardner is a book for students and travellers. "The revival of architecture and sculpture at the end of the eleventh century and the beginning of the twelfth," the author writes, "is the most remarkable movement in the whole history of art . . . Such an epoch far better deserves the name of the *Renaissance* than the Classical revival of some 400 years later, to which that term is usually applied." The history includes a study of the Romanesque sculpture of southern France in the eleventh and twelfth centuries; of the rise of Gothic art in the north in the thirteenth century; and finally a study of the later Gothic sculpture which corresponds to the Flamboyant style in architecture.

There are over a hundred beautiful plates in the volume, especially numerous from the cathedrals of Chartres, Reims, Amiens, and the Notre Dame of Paris.

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An Appeal to the Public for Religious Liberty [**G.377.192] is a tract of sixty-two pages by Isaac Backus, Pastor of a church in Middleborough, and printed in Boston by John Boyle in 1773.

The author makes an impassioned plea for liberty of conscience and worship, particularly in regard to the Baptist communion. In 1774, accord-

ing to the author, an act had been passed which freed the Baptists for ten years from the general tax which had been exacted from all colonists for the support of the congregational ministers; but because of the increase of Baptists a new law had been made which granted them tax-exemption only under very difficult conditions. At some length the Rev. Mr. Backus exposes a case of unjust and cruel treatment of a Baptist minister in the town of Ashfield.

"You do not deny the right of the British parliament to impose taxes within her own realm," he writes in conclusion, "only complain that she extends her taxing power beyond her proper limits; and have we not as good right to say you do the *same thing?* and so that wherein you judge others you condemn yourselves?"

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The first two volumes of *Iconographie de l'Art Profane* [*4095.06–203] by Raimond Van Marle, published in French at The Hague, have been recently acquired by the Library. The third and last volume of the work is to appear soon. The volumes are large folios, each lavishly illustrated. The period covered by the first two volumes includes the Middle Ages and the Renaissance.

The first volume is a study of the representations of daily life in tapestries, sculpture, mosaic, frescoes, paintings, miniature book illustrations, and finally in woodcuts and engravings. The life of the nobility — with its courtly ceremonies, country amusements, feasts, games and dances — is shown in some delightful fifteenth-century tapestries. Hunting and fishing, tournaments and warfare as well as women's pastimes, like spinning and embroidery, are depicted in various other media. Ideas of nature and savage life form an entertaining chapter, and there are numerous views of rural occupations. The educational world appears in miniatures and engravings showing scholars at their desks and professors teaching students. Though most of these beautiful works are anonymous, the works of many famous artists are included.

The second volume is devoted to representations of allegories and symbols, such as the symbols of moral philosophy, of the seasons and forces of nature, of love and death.

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Das schöne Wandbild [*8077.03–102] by Bernhard Dörries, published in Munich, shows the development of wall paintings from ancient to modern times. In brief essays the author characterizes first the wall paintings in the houses of Pompeji, then the works of the Italians Giotto, Massaccio, Masolino and Piero della Francesca, and finally the developments effected by Poussin, Renoir and Marées.

The greater part of the volume consists of plates. Beginning with Hellenistic wall decoration and early Christian mosaics, this series includes many beautiful selections from Giotto's paintings in the Vatican, Michel Angelo's in the Sistine chapel, Leonardo's in Milan, and many others, ending with a number of modern French and German works.

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A work of interest to bibliographers as well as to students of woodcut design is *Title-page Borders used in England and Scotland 1485–1640* by R. B. McKerrow and F. S. Ferguson, published by the London Bibliographical Society. About half of the large volume consists of over 300 facsimiles of title-pages arranged generally in chronological order; preceding these is a detailed catalogue.

The frames or borders shown in the volume were for the most part printed from woodcuts and some from metal; cast type ornaments have been altogether excluded. In their historical introduction, the authors point out the wide-spread custom, especially in the first century of printing, of copying foreign designs, mainly from Germany, the Netherlands, France, and Switzerland. "The amount of borrowing is indeed so large," they write, "that up to 1550 or even later one comes to expect a foreign original for every de-

sign save the very simplest." In many cases designs for frames in English books printed abroad were copied in England; for example, a frame used in Tyndale's New Testament printed at Antwerp was copied on an English block in 1556. Often, however, the blocks themselves were imported. Indeed, wood blocks did much travelling and the title-page frames had little connection with the contents of the books. "An old border," the authors comment, "evidently did not make a book look out of date." In the process of copying and printing, the original quality of the design was often altered and, as many of the wood-cutters had no training in reversal, designs would sometimes appear in reverse because the blocks had been cut from an original copy.

The designs reproduced in the volume range from floral borders, heraldic devices and conventional patterns to the elaborate Bible illustrations framing the title-page of Matthew's Bible of 1537 and the lively court scenes for the Great Bible which are attributed to Holbein. Striking are the symbolical figures representing the sciences in the "Cosmographical Glasse" of 1559, the dramatic illustrations to Foxe's "Ecclesiasticall History" printed by John Daye in 1570, and a number of others. The call-number of the volume is *6112.203.

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An excellent impression of the Romanesque architecture in Tuscany, which includes some of the most beautiful Italian churches, may be gained from the folio volume *L'Architecture Romanica in Toscana* [*8098.02–120] by Mario Salmi, published at Milan. The brief historical survey is followed by explanatory notes on the various monuments, with numerous illustrations. But the main part of the volume consists of 320 full page plates, remarkable for the rich variety of the views, ranging from the façade of the San Pietro church in Siena to the campanile of the Duomo in Lucca. Exteriors and interiors are shown, belfries and crypts, façades and portals, also sculptured capitals, altars, baptismal fonts, pulpits and other details.

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A scholarly monograph on Bulgarian iconography, *La Peinture Religieuse en Bulgarie* [*8066.08–101] by André Grabar fills two volumes, one of which consists entirely of plates.

Though Christianity was not officially accepted by the Bulgarians till 864, it had been adopted by the inhabitants of the land much sooner, as fifteen churches dating from between the fourth and seventh centuries still testify. In the tenth century Bulgaria had its "golden age" of cultural life; but at the beginning of the eleventh, the country, under the name of Moesia, came under Byzantian rule. A hundred years later Bulgaria was an empire, thanks to the victorious insurrection of Assen, the first of the Assenide dynasty. There followed a period of great prosperity, but at the end of the fourteenth century the country was conquered by the Turks.

The religious art of Bulgaria Dr. Grabar divides into the period before and after the iconoclastic movement of the tenth century. In the paintings of the sixth and eighth centuries the author distinguishes a Hellenistic style which contrasts with the later Byzantine influence. The plates in the second volume give an excellent idea of these strong and curious paintings, as also of their state of preservation.

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A contribution to the study of Hellenistic painting in ancient Rome is *La Pittura Ellenistico-Romana,* a folio volume containing 200 plates, by the Italian scholar G. E. Rizzo. After mentioning the limitation of our knowledge of Greek painting as compared with our knowledge of Greek sculpture, the author remarks:

"As in the period of our Renaissance, so also in ancient Greece, especially in the Hellenistic age, painting was the more admired art, the one which awakened a more direct echo and had a longer resonance among the writers who occupied themselves with art."

The works reproduced are wall paintings and mosaics, originally in villas of Pompeii, Herculaneum and Rome. The call-number is *4101.03–107.

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A Selected List of
Books Recently Added to the Library

THE SYMBOL = FOLLOWING A TITLE INDICATES THAT THE WORK IS A GIFT TO THE LIBRARY

Amusements. Sports

Barclay, Shepard. Win at contract with any partner. Appleton. 1933. xvii, 95 pp. 4009B.130

Burton, *Brig-General* R. G. The book of the tiger: with a chapter on the lion in India. Houghton Mifflin. 1933. 287 pp. 4003.272

Jacobs, Helen Hull. Modern tennis. Bobbs-Merrill. [1933.] 220 pp. Plates. 4009.575

Lardner, George E. Cut your score: the book of commonsense golf. Viking. 1933. 120 pp. Illus. 4009A.542

Laveaga, Robert E. Volley ball: a man's game. New York, Barnes. 1933. xii, 220 pp. 6007.230

Mundy, Lindsay. The direct (British) system of contract bidding. [London,] Rich & Cowan. [1932.] 174 pp. Illus. 4009B.132

Sims, P. Hal. The Sims summary of money contract. New York. Simon & Schuster. 1933. 69 pp. Illus. 4009B.63

Wightman, Hazel Hotchkiss. Better tennis. Houghton Mifflin. 1933. xiv, 131 pp. Foreword by Helen Wills. 4009A.570

Associations

National Society of Daughters of Founders and Patriots of America. Year Book. 1931/34. [Washington. 1931.] = *4412.187

Warren, Catherine M., *compiler.* History of the Massachusetts Daughters of the American Revolution. [Boston.] 1932. 425 pp. Portraits. = 4411.243

In Bates Hall

Annuals

Americana annual, The. An encyclopedia of current events. 1933. Americana Corp. 837 pp. B.H.570.2

Faxon, Frederick W., *editor.* Annual magazine subject-index 1932. Faxon. 1933. 381 + 264 pp. B.H.822.1
Includes as Part II The dramatic index 1932.

Great Britain, Foreign Office. The Foreign Office list and Diplomatic and Consular list for 1933. London, Harrison. [1933.] 556 pp. B.H.642.2

Great Britain, War Office. The half-yearly army list for the period ending 31st December, 1932. H. M. Stationery Office. 1933. 1690 pp. B.H.642.6

Municipal year book, The. 1933. Edited by James Forbes. London, Municipal Journal. 1933. 1431 pp. B.H.641.18

Public schools year book, The. The official book of reference of the Headmasters' Conference. Forty-fourth year of publication. 1933. London, Deane. [1933.] 979 pp. B.H.643.13

Sargent, Porter, *publisher.* A handbook of private schools for American boys and girls. An annual survey. Seventeenth edition. 1932–'33. Sargent. [1933.] 1095 pp. B.H. Centre Desk

— A handbook of summer camps. An annual survey. Tenth edition. 1933. Sargent. [1933.] 698 pp. B.H. Centre Desk

Universities of the Empire, The yearbook of the. 1933. Edited by Sir H. Frank Heath. London, Bell. 1933. 975 pp. B.H.643.11

Reference Books

Shorter Oxford English dictionary, The, on historical principles. Prepared by William Little and others. Revised and edited by C. T. Onions. Clarendon. 1933. 2 vols. B.H. Cust. Desk

Who's who in library service. Edited by C. C. Williamson and Alice L. Jewett. Wilson. 1933. 457 pp. B.H. Cust. Desk

Bibliography. Libraries

Berkeley, W. N. The small-community museum; why it is entirely feasible: why it is extremely desirable. Lynchburg, Va., Bell. 1932. vii, 88 pp. Plates. 2126.49

Breton, Nicholas, *1542?–1626?* Brittons Bowre of delights. 1591. Edited by Hyder Edward Rollins. *Facsimile.* Harvard. 1933. xxvi, 116 pp. *2563.70
One of the Huntington Library Publications.

Dingwall, Eric John. How to use a large library. Cambridge, Eng., Bowes & Bowes. 1933. 64 pp. 6199A.186

Fabes, Gilbert H. D. H. Lawrence; his first editions: points and values. London. 1933. xvi, 112 pp. *A.5081A.1

Gawsworth, John. Ten contemporaries. Notes toward their definitive bibliography. London, Joiner and Steele. [1932, 33.] 2 v. *2179.262

Preceding each of the bibliographies of the ten contemporary writers, is a brief essay by the author whose works are listed. Included are Lascelles Abercrombie, George Egerton, Edith Sitwell, Wilfred Gibson, Dorothy M. Richardson, Stella Benson, Thomas Burke, and others.

Hart, Horace. Bibliotheca typographica; a list of books about books. Rochester, N .Y., Printing House of Leo Hart. 1933. xi, 142 pp. *2127.361

Contents. — The letters of the alphabet: Writing; Type. — Paper and papermaking. — Manuscripts and illumination. — Printing and printers: Bibliographies; General works; Discovery; Early printers; Modern printers; Essays. — Bookbinding. — Etc.

Introduction by George Parker Winship.

Marcel, J. J., *1776–1854*. Alphabet irlandais, précédé d'une notice historique, litteraire et typographique. Paris. [1804.] 104 pp. **Q.59.62

"The first French-Irish fount executed in France on the matrices from the Propaganda at Rome."

Newberry Library, Chicago. A check list of fifteenth century books in the Newberry Library and in other libraries of Chicago. Compiled by Pierce Butler. Newberry Library. 1933. xxiv, 362 pp. = *2182.154

Pfalzbaierische Centralbibliothek, Munich. Beyträge zur Geschichte und Literatur, vorzüglich aus den Schätzen der Pfalzbaierischen Centralbibliothek zu München. München. 1803–07. 9 v. *2188.121

A catalogue of Greek and ancient German codices.

Rogers, Bruce. Champ [sic] rosé, wherein may be discovered the roman letters that were made by Geoffroy Tory and printed by him at Paris in his book called "Champ fleury." New Rochelle, Peter Pauper Press. 1933. (9) pp. Facsimiles. **Q.79.2

Smith, Elva Sophronia. Subject headings for children's books in public libraries and in libraries in elementary and junior high schools. American Library Association. 1933. xxxiii, 235 pp. 6196.226

— The cataloging of children's books. American Library Association. 1933. xxiii pp. 6196.227

Vitz, Carl, *editor*. Current problems in library finance. American Library Association. 1933. viii, 128 pp. 6195.224

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Bloem, Walter. Hindenburg der Deutsche. Berlin. 1932. vii, 380 pp. Plates. 2848.168

Largely devoted to Germany and the World War.

Cahuet, Albéric. Retours de Sainte-Hélène (1821–1840). Paris. [1932.] 237 pp. 2659A.160

Chajes, Hirsch Perez, Abhandlungen zur Erinnerung an. Wien. 1933. lxix, 308 pp. 2292.126

A collection of articles in German, English, and Hebrew.

Cook, *Sir* Edward Tyas, *1857–1919*. A short life of Florence Nightingale. Macmillan. 1931. xi, 402 pp. Portraits. 2549A.192

Abridged from the life by Sir Edward Cook with additional matter by Rosalind Nash.

Craigmyle, *Lord*. John Marshall in diplomacy and in law. Scribner. 1933. 145 pp. 7632.58

Introduction by Nicholas Murray Butler.

Hampton, Vernon Boyce. Breasting world frontiers; Herbert Hoover's achievements. Stapleton, N. Y., John Willig Press. [1933.] 129 pp. Caricatures. 4229.423

Handasyde, Elizabeth. Granville the polite: the life of George Granville, Lord Lansdowne, 1666–1735. Oxford. 1933. ix, 287 pp. 2446.232

Hogg, Thomas Jefferson, *1792–1862, and others*. The life of Percy Bysshe Shelley. Dent. 1933. 2 v. Plates. 4540A.153

Hulbert, Mary Allen. The story of Mrs. Peck; an autobiography. Minton, Balch. 1933. 286 pp. Portraits. 2347.291

James, Marquis. Andrew Jackson, the Border captain. New York, Literary Guild. [1933.] (11), 461 pp. Plates. 2347.168

Mauriac, François. Fauteuil XXX: René Bazin. Paris. 1931. 96 pp. 2678.369

Plomer, William. Cecil Rhodes. Appleton. 1933. (5), 179 pp. 3056.386

Roberts, W. Adolphe. Sir Henry Morgan, buccaneer and governor. Covici Friede. 1933. x, 320 pp. 4369.277

Shutes, Milton H. Lincoln and the doctors. A medical narrative of the life of Abraham Lincoln. New York, Pioneer Press. 1933. (9), 152 pp. *"20th".50.525.303

Stidger, William Leroy. Edwin Markham. New York, Abingdon. 1933. 287 pp. 4347.183

Vivian, Herbert. The life of the Emperor Charles of Austria. London, Grayson & Grayson. [1932.] xiv, 310 pp. 2829A.148

West, Rebecca. St. Augustine. [Edinburgh,] Peter Davies. 1933. 174 pp. 5599A.258

Wortham, Hugh Evelyn. Chinese Gordon. Little, Brown. 1933. ix, 384 pp. 2449A.98

Wright, Sydney Fowler. The life of Sir Walter Scott. London, Poetry League. [1932.] 739 pp. 6541.93

Young, G. M. Gibbon. Appleton. 1933. (5), 187 pp. 4549.222

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Columbia University. Columbia University honorary degrees awarded. 1902/1932. Appreciations by Nicholas Murray Butler. Morningside Heights. 1933. *4495.457

Gedye, G. E. R. Heirs to the Habsburgs. [Bristol,] Arrowsmith. [1932.] xx, 290 pp. Plates. 6308.191

Ojetti, Ugo. As they seemed to me. Dutton. [1927.] xxvi, 252 pp. 2247.148

Brief impressions of various artists, writers and scholars.

Paston, George, *pseud*. At John Murray's: records of a literary circle, 1843–1892. Murray. [1932.] xvi, 320 pp. 4556.152

Memoirs. Letters

Alexander, *Grand Duke.* Always a Grand Duke. Farrar & Rinehart. [1933.] x, 299 pp. Portraits. 3069.821

Bennett, Arnold. The Journal of Arnold Bennett. New York, Literary Guild. 1933. viii, 1073 pp. 2544.254S

Douglas, Norman. Looking back: an autobiographical excursion. Harcourt, Brace. 1933. (7), 428 pp. Plates. 2446.230

Jameson, Storm. No time like the present. Knopf. 1933. (5), 287 pp. 2549A.199
An autobiography.

Newberry, Julia Rose, *1853–1876.* Julia Newberry's diary. With an introduction by Margaret Ayer Barnes and Janet Ayer Fairbank. Norton. [1933.] xvi, 176 pp. Portraits. 2347.295
An American girl's journal from 1869 to 1872.

Rilke, Rainer Maria, *1875–1926.* Briefe und Tagebücher aus der Frühzeit, 1899–1902. Leipzig. 1931. 431 pp. 2848.173

Standing Bear, *Chief.* Land of the Spotted Eagle. Houghton Mifflin. 1933. xix, 259 pp. Plates. 4364.391
An autobiographical account of the world of the Dakotas or western Sioux Indians.

Sutherland, Halliday. The arches of the years. Morrow. 1933. viii, 293 pp. 2446.234
Memoirs of a physician, a native of Scotland.

Woodberry, George Edward, *1855–1930.* Selected letters. Houghton Mifflin. 1933. 282 pp. 2347.297
Introduction by Walter De La Mare.

Business

Arnold, Frank A. Broadcast advertising. The fourth dimension. Wiley. 1933. xix, 284 pp. 5639.580R

Bureau of Business Practice, Chicago. Correspondence knacks. Chicago. 1932. 128 pp. Facsimiles. 5650.64

Dodge, Chester J. Estate administration and accounting. Brooklyn, N. Y., Standard Text Press. [1932.] 543 pp. 5637.70

Heermance, Edgar L. Can business govern itself? A study of industrial planning. New York. 1933. xxv, 265 pp. 5639.611

Wheeler, Elmer. Tested selling sentences. Baltimore, Murphy. 1932. 219 pp. 5639.350

In Business Branch

These books are to be obtained at the Business Branch, 20 City Hall Ave.

Anglo-American year book, 1933. London, American Chamber of Commerce in London. 1933. 506 pp. **Ref.

Carr-Saunders, A. M., and P. A. **Wilson.** The professions. Clarendon. 1933. 536 pp. NBS

Cooperative tractor catalog, 1932. Kansas City, Mo., Implement and Tractor Trade Journal. 1932. 223 pp. **S673.C77

Davison's mattress directory, 1933. New York, Davison Pub. Co. 1933. 174 pp. **Ref.

Eckenrode, H. J. and Pocahontas Wight **Edmunds.** E. H. Harriman, the little giant of Wall Street. New York, Greenberg. 1933. 242 pp. NBS

Film daily year book of motion pictures, 1933. New York, Film Daily. 1933. 1024 pp. **Ref.

Geiger, George R. The philosophy of Henry George. Macmillan. 1933. 581 pp. NBS
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Latimer, Murray Webb. Trade union pension systems and other super-annuation and permanent and total disability benefits in the United States and Canada. New York, Industrial Relations Counselors. 1932. xvi, 205 pp. 9362.6A30
A detailed analysis of voluntary industrial pension systems in their financial, actuarial, administrative and legal aspects.

League of Nations, 1919. International Labor Conference. Hours of work and unemployment. Geneva, International Labour Office. 1933. *9331.81A8

Pickard, R. O. Your job; how to get it and how to keep it. Dodd, Mead. 1933. xi, 240 pp. 3588.359

Platt, Rutherford Hayes, *Jr., editor*. The book of opportunities. A dictionary of jobs. Putnam. 1933. ix, 479 pp. 5587.338R
"Personal sidelights on 3500 American occupations."

Stewart, Annabel Murray, and Bryce Morrison Stewart. Statistical procedure of public employment offices. New York, Russell Sage Foundation. 1933. 327 pp. 9310.2A69
An analysis of practice in various countries and a plan for standard procedure in the United States made for the Committee on Governmental Labor Statistics of the American Statistical Association.

Tawney, R. H. Land and labour in China. London, Allen & Unwin. [1932.] 207 pp. 9331.8051A2

Ward, Harry Frederick. In place of profit. Social incentives in the Soviet Union. Scribner. 1933. xvi, 460 pp. 9338.047A.42

Social Studies

Brandt, Lilian. An impressionistic view of the winter of 1930–31 in New York City. [New York, Welfare Council of New York City.] 1932. x, 91 pp. 5577.353
Based on statements from some 900 social workers and public health nurses.

Devine, Edward Thomas. Progressive social action. Macmillan. 1933. xiv, 225 pp. 3567.841
The author discusses world peace, the tariff, industrial democracy, rural problems, poverty and crime, the housing problem, and organized welfare movements.

History Reference Council. [Social studies. Box 1–5.] Cambridge, Mass. 1930–33. **Teachers' Ref. (*2210A.90)**

Reuter, E. B., and C. W. Hart. Introduction to sociology. McGraw-Hill. 1933. x, 548 pp. **3567.851**

Steiner, Jesse F. Americans at play. McGraw-Hill. 1933. xiv, 201 pp. **5575.307**
Statistical material and information on sports and games, commercial amusements, clubs and organizations.

Watson, Frederick. Civilization and the cripple. London, Bale, Sons & Danielsson. 1930. xi, 120 pp. Plates. **5574.274**
Relates mainly to Great Britain and the United States.

Technology

Civil Engineering

Abrahams, Frank H. The design of steel bridges. London, Draughtsman Pub. Co. 1932. 195 pp. Illus. **4022.167**

Kottcamp, John Paul, and Arthur C. Harper. Strength of materials. 3d edition, rewritten and reset. Wiley. [1932.] ix, 214 pp. **4021.175R**
A textbook for technical and industrial schools.

Lomonossoff, George V. Introduction to railway mechanics. London, Oxford Univ. 1933. (8), 179 pp. Illus. **4025.187**

Electrical Engineering

Bewley, L. V. Traveling waves on transmission systems. Wiley. 1933. vii, 334 pp. Illus. **8014A.53**

Chaffee, E. Leon. Theory of thermionic vacuum tubes; fundamentals — amplifiers — detectors. McGraw-Hill. 1933. xxiii, 652 pp. Illus. ***8017L.3**

Eddy, *Lieut.* Myron Fish. How to become an amateur radio operator and secure a U. S. government license. New York, Short Wave Craft. 1932. 72 pp. **8017C.9**

Squier, George Owen. Telling the world. Century. [1933.] xi, 163 pp. **8016D.3**

Stranger, Ralph. The mathematics of wireless. London, Newnes. 1932. xi, 193 pp. **8017A.63**

Manufacture. Chemical Technology

Faraday Society. The colloid aspects of textile materials, and related topics; a general discussion held by the Faraday Society, September, 1932. [Aberdeen Univ.] 1932. (4), 368 pp. Plates. **8038.246**

Fritsch, Jean, and Ph. Grospierre. The manufacture of biscuits, cakes, and wafers. London, Pitman. 1932. 378 pp. **8031N.23**

Kriegel, Harry Gerald. Encyclopedia of printing lithographic inks and accessories. New York, Superior Printing Ink Co. [1932.] 255 pp. Plates. **8032B.7**

Mantell, Charles Edward. Sparks from the electrode. Century. 1933. x, 127 pp. **8030J.4**

Naylor, Nellie M., and Amy Le Vesconte. Introductory chemistry with household applications. Century. [1933.] x, 367 pp. **8030D.37**

Read, William Thornton. Industrial chemistry. Wiley. 1933. vii, 576 pp. **8030D.35**

Stiel, Wilhelm. Textile electrification; a treatise on the application of electricity in textile factories. London, Routledge. 1933. xix, 608 pp. Illus. ***8038.244**

Mechanical Engineering

Carter, Clifton Carroll. Simple aerodynamics and the airplane. 4th revised edition of the original work by Charles N. Monteith. New York, Ronald Press. 1932. 594 pp. Plates. **4036A.28S**
Nomenclature for aeronautics.

Greene, Arthur Maurice, *Jr.* Elements of power generation. Wiley. 1933. vii, 314 pp. Illus. **4032H.19**

Hoelscher, Randolph Philip, and Arthur Beverly Mays. Basic units in mechanical drawing. Book 1. Wiley. 1933. viii, 289 pp. Illus. **4031.129**

Randall, John A., and J. Warren Gillon. Elements of industrial heat. Vol. 1. Wiley. 1933. Illus. **4032E.15**

Photography. Mining

Boericke, William Fay. Prospecting and operating small gold placers. Wiley. 1933. xi, 136 pp. Plates. **8022A.6**

Cameron, James R., and Joseph A. Dubray. Cinematography and talkies. Woodmont, Conn., Cameron Pub. Co. [1933.] 255 pp. Plates. **8029K.2**

Greer, Carl Richard. Advertising and its mechanical production. Crowell. [1931.] xvi, 474 pp. Plates. **8029D.27**

Price, Jack. News photography. New York, Industries Pub. Co. [1932.] (7), 165 pp. Plates. **8029A.256**

Travel and Description

Bentwich, Norman. A wanderer in the Promised Land. Scribner. 1933. xi, 263 pp. **West End Branch (3048.426)**
"I have sought to portray the less known parts of the country, and the less trite aspects of Jewish history."—*Preface.*

Clark, Sydney Aylmer. Germany on $50. Illustrated by Edward C. Caswell. New York, McBride. 1933. 274 pp. ***2839.116**

Collingwood, William Gershom. The Lake Counties. London, Warne. [1933.] xv, 367 pp. Colored plates. **6539.107R**
Includes special articles, by various writers, on birds, butterflies and moths, flora, geology, fox-hunting, mountaineering, yachting, motor-boating, fishing, shooting, cycling, etc.

Fleg, Edmond. The land of promise. Macaulay. [1933.] 256 pp. Plates. **West End Branch (3048.424)**
First published under the title "Ma Palestine." Introduction by Ludwig Lewisohn.

Harvey, George. Scotland. London, Toulmin. 1932. 202 pp. ***6539.264**

Intourist. A pocket guide to the Soviet Union. Moscow. [1932.] (13), 706 pp. *3069.1007

Landa, Myer Jack. Palestine as it is. With a foreword by Sir Herbert Samuel. London, Goldston. 1932. 10, 126 pp. West End Branch (3048.428)

Leslie, Henrietta. Where east is west: life in Bulgaria. Houghton Mifflin. 1933. 320 pp. Plates. 3082.189

Marshall, Robert. Arctic village. New York, Literary Guild. [1933.] 399 pp. 4367.311
Descriptions of Eskimo life in Arctic Alaska.

Prioleau, John. The open road abroad. Morrow. [1932.] xii, 206 pp. Plates. 6279.203
Designed primarily for the roadfarer, on foot or by motor in Europe and Northern Africa.

Purves-Stewart, *Sir* James. A physician's tour in Soviet Russia. London, Allen & Unwin. [1933.] 175 pp. Plates. 3569A.624

Rand, McNally & Co., *publishers*. Rand McNally Chicago street guide and transportation directory. [1922, 33.] Chicago. 1922, [33]. *4479A.254

Siegfried, André. Impressions of South America. Harcourt, Brace. [1933.] viii, 192 pp. Plates. 4469.273

Stein, *Sir* Aurel. On ancient Central-Asian tracks. London, Macmillan. 1933. xxiv, 342 pp. Plates. *4080.07–206
Archaeological and geological explorations in Turkestan, India, and China.

Van Loon, Hendrik Willem. An indiscreet itinerary; or, how the unconventional traveler should see Holland. Harcourt, Brace. [1933.] x, 117 pp. Plates. 2869A.124

Ward, Lock & Co., *Ltd., publishers*. A pictorial and descriptive guide to Lynton, Lynmouth, Exmoor, Minehead, and the land of "Lorna Doone." London. [1932.] xxiv, 60 pp. Plates. Music. *2469A.356

Williams, Ethel C. Denmark and the Danes. Methuen. [1932.] xi, 242 pp. 4869A.253

Gifts to the Library

With the Names of the Givers

A Selection

Anderson, Mrs. Larz, Brookline, Mass. Under the Black Horse Flag: annals of the Weld family and some of its branches. By Isabel Anderson. Boston, Houghton Mifflin, 1926. (For West Roxbury Branch Library.)

Bowditch, Mary O. Two hundred and eighty-one pictures, including one hundred and seventy photographs of works of art by Barye, Millet, Rousseau, and others.

Carl Schurz Memorial Foundation, Inc., Philadelphia, Pa. The army of the American Revolution and its organizer: a thrilling story of the time that tried men's souls. By Rudolf Cronau. New York, Cronau, 1923.

Carnegie Endowment for International Peace, New York City. John Marshall in diplomacy and in law. By the Lord Craigmyle, with an introduction by Nicholas Murray Butler. New York, Scribner, 1933.

Clark, George E. Photographs of the members of the original Castle Square Theatre Company, including William Humphrey, Mary Sanders, Rose Morison, Charles D. Mackay, J. H. Gilmour, Lillian Lawrence and others.

Columbia University, New York City. Columbia University honorary degrees awarded in the years 1902–1932. Appreciations by Nicholas Murray Butler. Columbia University Press, Morningside Heights, 1933.

Harrison, Fairfax, Washington, D. C. The background of the American stud book. Privately printed, Old Dominion Press, Richmond, 1933.

New York University, New York City. The obligation of universities to the social order: addresses and discussion at a conference of Universities . . . Nov. 15–17, 1932. New York University Press, New York, 1933.

Journal of the proceedings of a convention of literary and scientific gentlemen held in the Common Council Chamber of the City of New York, October 1830. New York, Leavitt and Carvill, 1831.

"This book is issued in March, 1933 . . . and is a reproduction of the original edition of 1831."

Pack, Arthur Newton, Princeton, N. J. Forestry, an economic challenge. By Arthur Newton Pack. New York, Macmillan, 1933.

Sears, Clara Endicott, Harvard, Mass. Lost Utopias: a brief description of three quests for happiness, Alcott's Fruitlands, Old Shaker House, and American Indian Museum, rescued from oblivion, recorded and preserved by Clara Endicott Sears on Prospect Hill in the old township of Harvard, Massachusetts. By Harriet E. O'Brien. Boston, Walton, 1929. (35 copies.)

South End Music School. The Jacobite relics of Scotland; being the songs and airs and legends of the adherents to the House of Stuart. Collected and illustrated by James Hogg. Second Series, Edinburgh, Blackwood, 1821. (For the Allan A. Brown Music Collection.)

University of Pennsylvania Library, Philadelphia, Pa. Eight theses presented to the Faculty of the University of Pennsylvania for the degree of Doctor of Philosophy.

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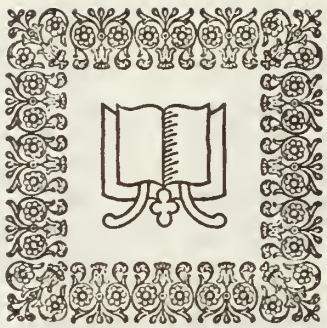

More Books

THE BULLETIN OF
THE BOSTON PUBLIC LIBRARY

October 1933

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More Books

The Bulletin of the Boston Public Library

Vol. VIII, No. 8 October, 1933

ISSUED MONTHLY BY THE TRUSTEES, FOR FREE DISTRIBUTION. BY MAIL, FIFTY CENTS A YEAR

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Recently Acquired Rare Books

EVERY month this Bulletin lists, under the heading of Old Books, a number of recently acquired volumes, purchased from the income of special funds, or sometimes received as gifts. These books have a scholarly interest; or they are valued because they are rare or curious, typical of past styles of book-making. The more notable acquisitions, books which are important additions to the treasures of the Library, have generally been described in notes or in special articles. It is the purpose of the following lines to call attention to a few volumes which may be considered representative of the Library's current purchases in the field of rare books.

The foure chiefest Offices belonging to Horsemanship by Thomas Blundeville was printed in London by Henry Denham in 1580. This is the third edition of the work; the first appeared in 1565–6 and the second, probably, in 1570. The title-page gives an ample account of the contents: "The office of the Breeder, of the Rider, of the Keeper, and of the Ferrer. In the first part whereof is declared, the order of breeding of Horses. In the second, how to breake them, and to make them Horses of service. Conteining the whole Art of Riding latelie set forth, and now newlie corrected . . . Thirdly, how to diet them, as well when they rest, as when they travell by the way. Fourthly, to what diseases they be subject . . . and finallie how to cure the same."

9 30.33 4M+75

The book is a compendium; it was "not onlie painfullie collected out of a number of authors, but also orderlie disposed and applied to the use of this our countrie," as Thomas Blundeville states. The volume is dedicated to Robert Dudley, "Maister of the Queenes Maiesties horses, and one of her Highness privie councell." Dudley, the favorite of Queen Elizabeth, who has not ceased to puzzle and fascinate biographers, was, on the accession of the Queen, made Master of the Horse, at the age of twenty-seven. A few years later, the Queen made him Baron of Denbigh and the next day, at a solemn ceremony which she herself attended, she created him Earl of Leicester.

As Master of the Horse it was natural that he should have had dedicated to him the treatise of Thomas Blundeville; but there must have been a real acquaintance between the Earl and the author. Referring to the laboriousness of his task, the compiler declares in his dedication, "I had cleane given it over, if your Lordship had not bene, by whom I was so much hearted." But it would be a mistake to think that horsemanship was the only subject that engaged Blundeville's interest. Indeed, he was a versatile and voluminous writer who published treatises on logic, education, the writing and reading of history, the use of maps, and six essays even on cosmography, astronomy and geography. The Library has a copy of the first edition of these latter dissertations.

There are entertaining as well as instructive passages in the book on horsemanship. The following, in which the author complains of the lack of skill in riding in his time, is a fair example:

> Of which knowledge what lacke we Englishmen have had, and speciallie have at this present, is best seene at a muster, when the Queenes Maiestie hath need of Horses and Horsemen, where oftentimes you shall see some that sit on their Horses like wind shaken reeds, handling their hands and legs like Weaners. Or if the Horseman be good, then the Horse for his part shal be so broken, as when he is spurred to go forward, he wil go backward: and when his Rider would have him turne on the right hand, he will turne cleane contrarie: and when he should stop, he will arme himselfe, and run awaie . . .

The book is a small quarto, printed in black letters, except the dedication which is in Roman type. Each part has a special title-page with identical border decoration: above is the Tudor coat-of-arms surmounted by a crown, and on either side are two cherubim playing musical instruments. The illustrations of the bits, of which there are fifty, each occupying a full page, are a particularly valuable feature of the volume.

*

The Library has also acquired the collected works of Lactantius in Latin, a small quarto volume printed at Basel by Andreas Cratander in 1524. The cover is a handsome dark brown morocco, embossed with coats-of-arms; the type is italic throughout, except for the titles, which are Roman. There are ornamental initials and a printer's device — a figure with winged heels, poised on a globe.

Lucius Caelius Firmianus is the original name of the Latin author — Lactantius being an extra designation which some have interpreted as a reference to the milky fluidity of his style. The volume recently bought by the Library contains, on the verso of its title-page, a quotation from St. Jerome's

Illustrious Men which, in the space of half a page, gives the main facts of his life. Lactantius, called "the Christian Cicero," was a native of Africa, a Roman citizen, and born a pagan. He left his home for Nicomedia, in Bithynia, Asia Minor, about 290, to teach rhetoric. The Roman scholar, however, found few pupils in the Greek-speaking city, and so he turned to writing. It is believed that Lactantius's conversion to Christianity was the result of his witnessing the persecutions of the Christians under Diocletian and Galerius in 303 and after. Several years later, Constantine the Great called him to Gaul and appointed him tutor to his son, Crispus. He probably died in 340.

Lactantius was an Arian in theology, inasmuch as he failed to recognize a third person in the Divinity. Of his numerous writings the Library's volume contains the *Divine Institutes,* his main work; *The Wrath of God,* a treatise directed against the Stoic and Epicurean philosophers; *The Work of God,* an anatomical and psychological discussion of the human organism; and finally the *Epitome to the Institutes.* The volume includes also three poems which have been ascribed to Lactantius: the *Phoenix, The Day of the Resurrection of the Lord,* and *The Song of the Passion of the Lord.* Of these, the second, the Easter hymn, was probably composed by Bishop Fortunatus in the sixth century. The first two lines of this beautiful poem:

Salve festa dies toto venerabilis aevo
Qua deus infernum vicit et astra tenet —

will be recognized in the English translation:

Hail thee, Festival Day! blest day that art hallowed forever;
Day wherein God o'ercame hell and arose from the dead.

The version printed in the English hymnal, however, is greatly condensed from the Latin original.

*

Lovanium, a history of the city of Louvain from the time of Julius Caesar to the 16th century, is a desirable addition to the Library's collection of works by Justus Lipsius. The Library already owned over twenty early editions of the various works of the famous Flemish humanist. The present copy of *Lovanium* — originally published in 1605, a year before the author's death — is of the second edition. It was printed at Antwerp "Ex Officina Plantiniana apud Ioannem Moretum." The title-page has the beautiful Plantin device: a hand with a compass round which winds a scroll bearing the motto "Labore et Constantia," with figures symbolizing labor and constancy on either side. John Moretus, the son-in-law and successor of Plantin, was a friend of the humanist.

Justus Lipsius was born near Louvain in 1547. Educated at the Jesuit College in Cologne and at the University of Louvain, he spent two years as Latin secretary to Cardinal Granvella in Rome, and then travelled in various countries. He taught a year in Jena and was for eleven years professor of history at the University of Leyden. In both cities he sympathized with Protestantism. In 1590, however, he returned to the Catholic Church, and was much sought after by the learned institutions of several countries. Lipsius decided for the University of Louvain, where he became professor of Latin. In 1595 he was made historian to Philip II. Of his numerous scholarly, his-

torical and controversial works, his edition of Tacitus is the most noteworthy. Though his knowledge of Greek was slight and even his acquaintance with the Latin poets was very limited, he was at least the complete master of the writings of the great Roman historian. Mention should here also be made of his *Brief Outline of the History of Libraries* which has been called "the first history of libraries in the modern sense."

Lovanium is dedicated to the Duke Charles of Croy, on the occasion of his marriage to his cousin Dorothea of Croy. The quarto volume, bound in vellum, is printed in large Roman type. Two folded maps show engraved bird's eye views of Louvain and of the village Heverlé.

*

Two other early seventeenth-century volumes have recently been acquired; these are for the Bowditch collection of books on astronomy and mathematics.

La Riga Matematica by Gio. Francesco Fiamelli, the Florentine, is a work on surveying, with instructions for measuring distances with the naked eye, for gauging heights and depths, for drawing plans, etc. In Fiamelli's arguments one may detect a modern note: "Do not content yourself with the idea that the beautiful science is perfected in Euclid and in the accepted authors . . ." he advises his brother in a dialogue. The book, containing numerous diagrams, was published in Rome by Carlo Vulletti in 1605.

The author, dedicating his work to Cosimo de Medici, reviews in a preface the glories of Tuscany and praises the "justice, kindness, and incomparable clemency" of the Medicis. Cosimo II (1590–1620) was indeed a patron of science. It was he who recalled Galileo to Florence from his eighteen years' banishment and made him "Chief Mathematician to the Grand Duke." As a compliment, Galileo named the satellites of Jupiter, which he discovered, Stellae Medici. The present volume includes several poems, two of which are addressed to the author.

A substantial German volume, in small quarto and bound in vellum, contains three tracts on the elements of geometry, on surveying, and on the use of simple instruments, all by Daniel Schwenter. Each tract has its own title-page; the border decorations, however, are identical: Pythagoras with his triangle on one side and Archimedes with a pair of scales on the other. At the end of the third tract appears the date 1618. The work was published by Simon Halbmayer, a Nürnberg bookseller. The author's style is quaint, and the numerous illustrations, demonstrating the various methods of surveying, will be found amusing, as they show landscapes, villages, cities, fortifications, ships.

Bound with these tracts by Schwenter are an *Elementa Geometrica* in Latin by Eberhard Welperus, and a *Praxis Geometrica* in German by Jacob Muller, the former published in 1620 and the latter in 1621.

The Newbery Medal Books

(Continueed from the September issue)

The Subject Matter of the Newbery Medal Books

On making a survey of children's books of the last fifteen years it becomes evident that there has been a distinct movement toward the production of books about life in other lands. Well written, with plot and action, these stories are, in a measure, taking the place of books relating solely to the United States. Through the reading of books about foreign lands a child unconsciously gains a definite knowledge of other countries and develops a keener understanding of foreign peoples. Only three of the Newbery Medal books — the most distinguished children's books published in America in the last eleven years — have American settings. The others, with the exception of *The Story of Mankind* which presents a picture of the world, carry us to China, Japan, South America, Poland, England and India.

In considering the subject matter of the Newbery Medal books *The Story of Mankind* is an appropriate starting point, for not only was it the first book to receive the Medal, but also it was written in an entirely new and original style. Other and perhaps better books of this type have been published since 1921, but *The Story of Mankind* is significant because Van Loon was the first to realize the importance of writing history for children in an entertaining and at the same time scholarly manner. He maintains, "History should throw a vivid light on certain important causes, on those which are best and greatest. All the rest should be left in the shadow or indicated by a few lines." His one guiding rule throughout the book is, "Did the country or the person in question perform an original act without which the history of the entire human race would have been different?" In a single volume, a complete picture of the history of the world from the Stone Age to the end of the World War is portrayed. Yet the book, distinctly, is not a dry record of facts, but rather a fascinating story of man's progress through the years. Although the whole story of an epic is told in a single chapter, no outstanding event is omitted and a vivid impression of the whole is left on the mind of the reader. On the other hand, because of their importance in the history of civilization, Moses, Jesus, Mohammed, Confucius, Buddha, Charlemagne and Napoleon each has a chapter of its own. The work is somewhat uneven. For example, the chapter on Napoleon is brilliant, but the one on the life of Christ is particularly weak. There seems little excuse for telling the story of Christianity by means of fictitious letters, especially in a book of history. The last chapters are essays on science, art and modern progress. *The Story of Mankind* is the only book of history, or of the Reference Book type, for which the Newbery Medal has been thus far awarded. The reading list at the end is useful because of its arrangement and annotations.

The story of *The Voyages of Doctor Dolittle,* the first of four books about animals which have received the medal, is told by Tommy Stubbins, the nine and a half year old son of a cobbler. He becomes the friend and traveling companion of the impractical, but fascinating Doctor Dolittle who knows the language of all the animals except the shell fish. With eyes shut, Tommy points to the atlas and the spot which his finger touches determines the scene of the next voyage they shall make in the attempt to discover the language of the shell fish. Sometimes the Doctor has money, more often not. After many adventures the Doctor meets the sea urchin who can understand the star fish, who in turn can understand the snail. And so he finally achieves his ambition to learn the shell fish language and they all ride happily home, under the sea, in the shell of the snail.

The Story of Doctor Dolittle, published in 1920 and considered by Hugh Walpole to be the first real children's classic since *Alice in Wonderland,* is undoubtedly the best of the Doctor Dolittle books. Although the fact that Hugh Lofting received the Newbery Medal of 1923 may be due in part to his earlier success, *The Voyages of Doctor Dolittle* is, nevertheless, worthy a place in the notable group of Newbery prize winners. At the time of its publication *The Atlantic Monthly* commented:

> Not since Lewis Carroll continued Alice's Adventure in Wonderland Through the Looking-Glass has an author responded to an encore more successfully than Hugh Lofting has in his second volume of the biography of Doctor Dolittle. The sterling qualities of the Kindly One, as the good Doctor is dubbed . . . shine undimmed through the adventurous pages of the voyages. The fresh and the familiar invest this happy sequel with a blended charm.

There is a whimsey, a humor and an imaginative quality to this book that makes it enjoyed by adults as well as by children. There is a certain philosophy about the whole book, too, that, it is hoped, is not lost on children. Lofting never preaches, but through the Doctor's understanding of the animal language he is able to teach unrealized lessons about kindness to animals. He believes that "no idea is too subtle to be conveyed to a child of eight years, provided the story teller is willing to spend the time necessary to find the word forms to convey that idea to the child's mind. A writer can make children understand the meaning of words they have never heard before by placing them in the right context . . . Children do not want us to come down patronizingly to their level. They would much sooner be pulled up to ours in both ideas and vocabulary."

As proof of their increasing popularity, the Doctor Dolittle books have been translated into all European languages, except Spanish and Portuguese, and into two Asiatic tongues. They have been filmed, dramatized and broadcast in Germany and, since this last year broadcast from coast to coast in America by the National Broadcasting Company.

In *The Dark Frigate,* the first of two Newbery Medal books of historical adventure, Mr. Hawes carries the reader back to buccaneering days in England in the time of Cromwell. As the title page explains, herein is told "the story of Philip Marsham, who lived in the time of King Charles and was bred a sailor, but came home to England after many hazards by sea and land, and fought for the King at Newbury, and lost a great inheritance, and departed

for Barbados in the same ship, by curious chance, in which he had long before adventured with the pirates." It is the kind of book that many an author has attempted to produce; but few writers since Stevenson wrote *Treasure Island* have been able to achieve its spirit of high adventure and at the same time its excellent literary quality. Filled with the true atmosphere of buccaneering days in England, the story thrills with stirring pictures of kidnapping, piracy, bloody adventure and raging seas. The paragraph quoted below is but one of the many graphic descriptions from the book — the type of descriptions that one does not skip because in their vividness they give the "feel" of the sea and the ship.

> The storm brewed long in gray banks of cloud that hung in the west and north. It drew around the Rose of Devon from north to east with a slow, immutable force, as yet perceived rather than felt, till she sailed in the midst of a circle of haze. At night the moon was ringed. The sun rose in a bank of flaming red and the small sea birds that by their presence, mariners say, tell of coming gales, played over the wake . . .

Ever since time immemorial a trumpet song has been blown each hour from the four windows of the tower of the Church of Our Lady Mary in the city of Krakow. Late in the night, centuries ago, Tartar tribes attacked the city and the young trumpeter, true to his oath to sound the trumpet call even unto death, was struck down by an arrow just before he sounded the last note of the Heynal. After his courageous death this note was never played. Into Krakow came Pan Andrew and his fifteen year old son Joseph who for a time served as trumpeter of the city. One day Joseph completed the Heynal as a secret signal to his little friend Elzbietka that he needed help.

The Trumpeter of Krakow is no ordinary adventure story, but rather a picture of the colorful fifteenth-century life in Poland. Combined with Mr. Kelly's scholarly knowledge of his subject is his enthusiastic love of Polish history, courage and patriotism. The superstitions of the people, the experiments of the alchemists and hypnotizers, the splendor of the king's court, the mystery surrounding the yellow pumpkin and the Tarnov crystal all add to the romance of this absorbing story. The epilogue brings us down to 1926, and thus links the present with the past.

In *Tales From Silver Lands* we are introduced to the Indian legends of South America. There are nineteen of these tales in all, simply and directly told. We learn how the deer and rabbit came to have no tails and the rat a long tail, how the temple at Orinoco came to be built in the very spot where the beautiful princess was freed from the spell which had changed her into a dog, or again how the lazy people decided that after all it was better to work than to loaf, and so on through the book, each tale explaining the reason for some custom, belief, building, or human or animal characteristic. Here, too, may be found Hallowe'en stories — "The Hungry Old Witch," "The Wonderful Mirror" or "The Cat and the Dream Man." Often Mr. Finger prefaces his tale with a description of the person from whom he heard it, thus adding to its interest. Almost unconsciously the reader gains a clear and accurate impression of the South American country. Throughout the book may be found excellent descriptive passages such as the following from "The Magic Dog":

> Down where the forest is so thick that the sun rarely pierces the leafy roof, where there are mosses and ferns and little plants of the brightest green, where parrots screech and thousands of little monkeys chatter in the trees, there stands a great white temple . . .

Arthur Chrisman in *Shen of the Sea* has gathered together old Chinese legends, just as Finger has gathered together South American ones, excepting that whereas all Finger's tales are based on traditions, Chrisman's tales are largely the creations of his own brain. But whether original or legendary, they are all amusing and convincing. The story of little Ah Mee who was responsible for the invention of printing, the story of the cook who became king because he could roast duck so well and then introduced chop sticks in place of knives and forks, or the story of the Shen of the Sea who are now buried deep in the ground are only three of the fascinating tales in this book. Chrisman writes: "I spent many pleasant hours in writing my books. Say what you please I made the world a trifle merrier for one person. Now then, the question is who'll say two?" After reading about Chrisman's life it is not difficult to understand the originality and sense of fun shown in his writings.

An appealing little creature making instant demand upon the reader's sympathy is the central figure in *The Cat Who Went to Heaven.* "So the old woman put down the basket and opened the lid. Nothing happened for a moment. Then a round, pretty white head came slowly above the bamboo, and two big yellow eyes looked about the room, and a little white cat jumped out on the mats" . . . Although she had cost the poor, starving artist his last penny, in exchange for a home, she brought him good fortune. The very next day the artist was commissioned by the priest to make a drawing of the last days of Buddha which was to be hung in the temple. After meditating for three days on the life of the great Buddha he began to paint, placing around Buddha all the animals who were present at his death and whom he had loved. And when he had painted them all, his great love for "Good Fortune" who so quietly and so patiently had watched her master at his work, gave him the courage to risk the priest's displeasure by drawing a cat, the only animal not blessed by Buddha, at the end of the procession. When "Good Fortune" saw that she had been included among the followers of Buddha she was so thankful that she died of happiness. That night a miracle took place and the next morning the little cat was gone from the end of the line and was seen in Buddha's arms.

This is a short book — only fifty-seven pages. Elizabeth Coatsworth has given us a story, simple in outline, but with an underlying depth of philosophy and symbolism. The religious Japanese legends of Buddha and his kindness to all creatures are woven throughout the whole story. It is difficult to say whether the story of "Good Fortune" or that of Buddha is the more important. The songs of the housekeeper are charming additions to a book of rare beauty, rhythm and poetical style.

"His name was Chitra-griva: Chitra meaning painted in gay colors, and Griva, neck — in one phrase, pigeon Gay-neck . . . For a pigeon life is a repetition of two incidents, namely, quest of food and avoidance of attacks by its enemies." The plot is filled with hairbreadth escapes on the part of the

pigeon from hawks, eagles and airplanes, thus giving a spirit of adventure to the whole story — and often a feeling of suspense. Mukerji himself owned forty pigeons and he talked with those who trained army pigeons and so in *Gay-Neck* he has painted a true picture of a pigeon's birth, education and training. Like that of the *Cat Who Went to Heaven,* the style is beautiful, almost poetical in places. Filled with Eastern color, remarkable descriptive passages, as for example the one depicting the silence of the jungle at night, give a real feeling for India:

> I felt hemmed in by the piercing soundlessness from every direction. Now and then like an explosion came the crackling of some dry autumn leaves as a soft-footed wild cat leaped on them from the branch of a tree not far away. That sound very soon sank like a stone in the ever rising tide of stillness. Slowly one by one the stars set. The rising tide of mystery that was reigning everywhere deepened when like the shaking of lances something shivered from the eagle's eyrie. There was no doubt now that day was breaking.

The story is told in part by Gay-Neck's young owner and in part by the pigeon himself, whom we understand if we "use the grammar of fancy and the dictionary of imagination." It is the only Medal book which touches on the World War. The latter part of the book, when Ghond, the hunter, and Gay-Neck struggle to overcome fear, has almost too much philosophy and spiritual teaching for a child's book.

So the Newbery Medal books carry us to old England and ancient Poland, to South America, to Japan, China and India. There remain only three other Medal books which, though differing in content, possess one thing in common in that they all have the United States for their setting.

Oliver La Farge has written in the preface of *Waterless Mountain,* "Her (Mrs. Armer's) knowledge of their real selves (the Navaho Indians) has enabled her to select a difficult theme for her book, the internal processes, the thoughts and feelings and growth of a Navaho boy who feels a vocation to become a medicine man. It is a daring subject for a white person to tackle, but within the limitations of a book for young people, Mrs. Armer has probably come as close to painting a true picture as anyone save a medicine man can do. Many readers will question the high religious ideas, the constant talk of beauty, the mysticism, that she ascribes to Younger Brother and his priestly Uncle; one can only say that, contrary to the general idea, many Indians are so."

The story takes its name from a mountain in the Navaho country. "We Navahos call it the Waterless Mountain, because on its top and all of its sides there is not one spring; but no one knows what may be in its heart. There are six directions always, east, south, west, north, above and below. Below is the deep heart of things." It is "the deep heart of things" that Mrs. Armer shows us in her story — a story in which humor, tragedy, beauty, poetry and mysticism are intermingled. *Waterless Mountain* gives a child a sympathetic and understanding picture of the gentle and beauty-loving Indian such as he seldom sees. Younger Brother, Elder Brother and his lovely young wife, Wise Uncle, the Trader, and all the other characters seem to be really alive. The dislike

that Mother and Father felt in the exhibition of their work in the West, the emotion of Younger Brother when he looked upon the beautiful, young, dead husband of his relative in the moving pictures are but two of the many incidents which are portrayed with unusual depth of feeling. The Indian legends, the telling descriptions of the Navaho ceremonies, the authentic pictures of the family and religious life of the Indians, and the beauty of the country side increase the charm of this delightful story.

Not only has *Hitty* the distinction of being the first Newbery Medal book written by a woman, but also it was included in the best fifty books of 1929 chosen by the American Institute of Graphic Arts. Hitty is more than a doll — she is almost a real person. From the time she is carved out of mountain-ash wood by a peddler in the Preble home in Maine to the time when she is bought at an auction and placed in the window of an antique shop in New York City, the events of her life are varied and exciting. She goes on a whaling expedition, becomes a heathen idol of a tribe of savages, travels to India where she is lost in the street, is discovered by a missionary and finally reaches America again only to be pushed at a party down behind the sofa where she is found years later, and so on to the end when she finds herself in an antique shop window. The background of early New England life, especially in the days of the great whaling industry, Hitty's meeting with such prominent people as John Greenleaf Whittier and Charles Dickens give an added significance to the story. No one knows a thing about Hitty, so no one can dispute her memoirs.

In the preface to *Smoky* Will James has written:

> The horse I wrote of in this book is not an exception, there's quite a few like him. He's not a fiction horse that's wrote about in a dream and made to do things that's against the nature of a horse to do. Smoky is just a horse, but all horse; and that I think is enough said.
>
> As for Clint, the cowboy who 'started' Smoky, he's no exception either. He's just a man who was able to see and bring out the good that was in the horse — and no matter how some writers describe the cowboy's handling of horses, I'm here to say that I can produce many a cowboy that can show feeling for a horse the same as Clint does.

Smoky, a picture of cowboy life in the West that has few equals, stands out among American horse stories. Told in the cowboy language, the story has humor, color, truth, sadness, happiness and excitement. It is real, because Will James wrote of the life which he had experienced and in the language which he had learned from a fur trapper. For four years Smoky frisks and plays and learns how to meet life, then he encounters Clint whose kindness finally wins the horse's friendship and the two become inseparable. Stoleen by a half-breed, Smoky reverts to the untamed horse and kills his enemy. He is captured and entered in the rodeos, but no one can ride him. Finally Clint and Smoky are reunited and "the heart of Smoky comes to life again and full size."

In this group of eleven Newbery Medal books are included: a book of history — *The Story of Mankind;* four stories about animals — *The Voyages of Doctor Dolittle, Smoky, Gay-Neck,* and *The Cat Who Went to Heaven*; two books of legend and folklore — *Tales From Silver Lands* and *Shen of the Sea;* one story of the American Indian — *Waterless Mountain;* and one doll story — *Hitty.*

The Illustrations of the Newbery Medal Books

In the producing of books for children new illustrators as well as new authors have been given great encouragement. It has been said that were it not for children's books American book illustration would be impoverished.

Florence Barry writes in *A Century of Children's Books*:

> There are two factors which are chiefly responsible for the many lovely, illustrated editions of children's books which appear every year . . . The first is doubtless the discovery made within the last twenty-five or thirty years that the very best which society has to offer in both the realms of the practical and the aesthetic, is none too good to be utilized in the training of children.
>
> The second factor lies in the fact that juvenile literature offers simple, imaginative, picturesque, and often aesthetic possibilities in the way of illustration which few of the best illustrators have been able to resist. And most artists enjoy devoting their talent to work for children because the young are so enthusiastically appreciative of pictures which to them seem right and fitting.

It is doubtful if there is any group of books in which the illustrations are more closely linked up with the subject matter than they are in the Newbery Medal books. Four of these books are illustrated by their authors — *The Story of Mankind, The Voyages of Doctor Dolittle, Smoky* and *Waterless Mountain.* Van Loon writes of his pictures for *The Story of Mankind,* "While the author lays no claim to great artistic excellence, he prefers to make his own maps and sketches because he knows exactly what he wants to say and cannot possibly explain this meaning to his more proficient brethren in the field of art. Besides the pictures were all drawn for children and their ideas of art are very different from those of their parents." The text and illustrations belong together. Van Loon calls them "his home-made drawings which represent ideas rather than events." There is a certain symbolism about some of them which probably is lost on the average child. For instance, one may question whether the picture of the two Greek columns really means very much to a child, though to an adult with a background of Greek history it suggests a complete story. Many of the illustrations are quaint and unusual and are full of imagination. They interest young people because they are so very different from the conventional history book illustrations. There are eight pages of color (blues and yellows predominate), more than a hundred black and white pictures and many maps.

Lofting never thought of illustrating his stories, but when he wrote letters to his children from the Front they wanted them illustrated, and so when these letters were published the pictures were published with them. *The Voyages of Doctor Dolittle* is also illustrated by the author. The nineteen pictures are full of charm and humor. Like those of Van Loon, they make the story very complete. They are simple in outline — done in black and white, with two exceptions, the picture showing the bottom of the sea and the frontispiece, which gives the history of Doctor Dolittle as King Jong Thinkalot, cleverly told in six small colored squares.

Smoky, the third Medal book illustrated by the author, deserves special mention for its fine pictures. James often amused himself during his cowboy days

by drawing rough sketches of familiar scenes on the walls of his various bunk houses. He first gained recognition from editors for his drawings. For years he had drawn pictures of horses — mostly horses in action. So it seemed only natural for him to illustrate all of his books. His horses seem almost to leap from the page. Although he never works from a model — always from his memory — his pictures are true in every detail.

Mr. and Mrs. Armer illustrated *Waterless Mountain* together. It was as an artist that Mrs. Armer first won the confidence of the Navaho Indian, because in her paintings of the Navaho legends, the Indians saw the expression of many things which they did not expect white people to understand. They even permitted her to copy the sacred sand paintings, which, as part of their religious rituals were erased at the conclusion of each ceremony and preserved only in the memory of the medicine men. Copies of about a hundred of these paintings have now been made by Mrs. Armer for the new Rockefeller Museum at Santa Fé. The design for one of them, "The Whirling Logs," covers the endpapers for *Waterless Mountain.*

Her paintings of the Indian shepherds of Arizona first won her recognition as an artist. All the pictures, full of beauty and imagination, seem to have an atmosphere that is difficult to explain. One of the loveliest of them is "Mother Took Out the Sheep." Many of them have a mystic quality, as for example, the one of the "deer people" as they leapt and danced for Younger Brother, or the one in which the Sun sent a gorgeous rainbow for the Turquoise Woman to travel across.

Dorothy Lathrop studied art at Columbia University and at the Pennsylvania Academy of Fine Arts. From the time she and Miss Field discovered Hitty in the antique shop to the very finish of the book these two — artist and author — worked enthusiastically together. Dorothy Lathrop relates:

> Drawing Hitty was both very easy and very difficult. Easy, because much of her anatomy was unnaturally simple; difficult, because every simplification was counterbalanced by a disturbing rigidity and an inability to register her emotions by appropriate gesture and expression. It did not seem right, for instance, that she should wear her normal smile in the picture with the cobra. Her hands in wooden mittens and her feet always in flat-soled angular shoes were easy to draw. But her face was not. It was a space no bigger than a silver quarter. There were no features to speak of or to draw. But there was wisdom, humor, and poise. But Hitty never minded how much I had to stare at her.

In a letter to *The Three Owls* she wrote:

> Hitty's pictures are all done now and I was quite as happy doing them as if I were sitting on the floor again playing with dolls. Even after the pictures were all turned in, I've gone on playing, for Hitty has a new dress now, of which she was in great need, for in the stress of posing, her original brown sprigged calico, the one in which her daguerreotype was taken, was splitting in several new places, and to have her go into camphor solely to preserve her dress would be needless cruelty. So I made her one out of somebody's great aunt's 'all wool mousseline-de-laine' with rosebuds on a dark plum color background, very flattering to her rather time-worn complexion and also a green velvet poke bonnet with pink roses against her face. Hitty herself looks very pleased — but so she did, too, when confronted by the snake charmer's cobra.

As a joint production of author and illustrator the book deserves all praise. The pictures are nearly all done in black and white, though the charming daguerreotype frontispiece and one or two others are in color. The expression on Hitty's face never changes. By means of moving pegs and placing Hitty in various positions the doll's reaction to a situation is shown. The desk, the rug and the dog drawn in the pictures are Hitty's own.

In *The Cat Who Went to Heaven* the pictures, though differing greatly from any of Lynd Ward's other work, are so closely connected with the subject matter that they might almost be painted by the poor artist of the story. Made in the spirit of the Japanese brush drawings with great dignity and large sweep of line, they look as though the wet brush had just been lifted from them. In the first picture we are carried, in fancy, to the land of Japan. There are no other illustrations until one reaches the point in the story when the artist begins to paint Buddha and the various animals who came to pay him homage. As the artist painted these animals, so Lynd Ward has drawn a full-page picture of each of them.

Lynd Ward is known principally for his woodcuts, although he uses many mediums in both adult and children's book illustration. He firmly believes that the illustrations are often as important as the text itself and that always they should be much more than pretty pictures. *God's Man,* his novel of woodcuts without words, is a unique example of American book publishing.

Just as the illustrations of *The Cat Who Went to Heaven* give us a feeling of Japan, so the pictures of Boris Artzybasheff for *Gay-Neck* have an Indian flavor that fit the story well. The great splashes of black add to the mysticism of the whole. Artzybasheff was born in Karkoff, Central Ukraine, in 1899. The son of a famous Russian novelist, his boyhood life was spent much in the country where he had an opportunity to observe peasant types and customs. Always he drew — especially animals. At the time of the Revolution he entered the Ukrainian army and at its defeat, escaping by sea, he became a sailor. He stopped at New York, and, having only fourteen cents in Turkish money in his pocket, he was detained at Ellis Island. When finally he was released he found a job in an engraver's office in New York, but he disliked this work so much that he gave it up and went back to sea. Determined, however, to become an artist, he finally obtained some newspaper work in New York, where he met other Russians who helped him. Within six months he was making distinguished books and now, at thirty-three, he is known throughout the country as a successful illustrator.

The illustrations which Boris Artzybasheff did for *Gay-Neck* in 1927 and for *Ghond the Hunter* in 1924 were selected by the American Institute of Graphic Arts as among the best of their respective years. His work has balance, sincerity and integrity. The initials and tail pieces — elephants, monkeys and strange birds are little masterpieces.

The illustrations for *The Trumpeter of Krakow* were made in Poland by Angela Pruszynska. This is the only Newbery Medal Book with a foreign subject matter for which the pictures were drawn in the country of the setting.

The pictures, accurate in the smallest details, are entirely in keeping with the historical background of the fifteenth and sixteenth centuries. Mr. Kelly tells us that two old volumes, the *Codex of Baltazar Behem* in the University Library, and the *Pontifical Ciolka* in the Czartoryski Museum, Krakow, furnished the models for the dress, architecture, customs, and colors. For greater detail in dress, the book of the celebrated Polish artist, Matejko, *Costumes in Poland of Other Days,* was the authority. The decorations are in the style of the Wit Stwosz altarpieces of the Church of Our Lady Mary. When the trumpet from Poland was on exhibition in Boston, the very interesting original illustrations in color were also exhibited. The frontispiece showing the trumpeter looking out over the city, and the musical notes of the Heynal are especially fine. But the reproductions of most of Miss Pruszynska's drawings do not show the splendid workmanship of the originals.

Nearly all of Charles Finger's books are illustrated by Paul Honoré, a nationally known American mural painter who has also made remarkable book illustrations in the form of woodcuts. Born in a small western Pennsylvania town, his boyhood was spent between Detroit and Philadelphia. His father was a mill owner and nearly all the neighbors were farmers. But Paul was determined not to settle down on a farm. He studied art at the Pennsylvania Academy in Philadelphia, and later in Detroit and in London. The highwaymen, bandits and colorful folk in Finger's stories appealed strongly to Honoré's imagination and the color blocks in *Tales From Silver Lands,* his second book, are considered among the finest in contemporary illustrating. They are all done in yellows and blues, often merging into greens. Each of the major colors is printed from a separate block, and by using transparent inks as many as eight colors may be obtained with three or four blocks.

Shen of the Sea is illustrated by Else Hasselriis. Miss Hasselriis, the oldest of nine children, was born in Skive, Denmark. Even while very small, she showed great talent for drawing, and more especially for cutting out silhouettes without preliminary drawing. She received her art education in Copenhagen, and although she is a successful painter, it is her silhouettes which have won her recognition both in the United States and in Europe. In 1924 she visited New York, and while in America she illustrated two books *Shen of the Sea* and the *Wind That Wouldn't Blow,* both by Arthur Chrisman. She is now living in Copenhagen, where she has been connected with the Danish Porcelain Factory. In her silhouettes for *Shen of the Sea* Miss Hasselriis has caught perfectly the spirit of the book and thus added greatly to its charm.

The Dark Frigate is the one Newbery Medal book whose black and white illustrations do not have special significance. On the title page appears the word "Illustrated," but no artist's name. The frontispiece is the best of the drawings, all of which have the spirit of buccaneering days, but seem to be rather poorly executed.

(To be concluded.)

Muriel E. Cann
Branch Department

Ten Books

The late Gamaliel Bradford, who introduced that analytical and yet synthetic study of personalities which he called psychography, has left an invaluable document in his Journals which he kept faithfully for half a century, from his nineteenth year in 1883 to his death in 1932. About one-seventh of this diary of over 1,400.000 words, *The Journal of Gamaliel Bradford* [4347.429], has been published under the able editorship of Van Wyck Brooks. The volume has an irresistible appeal. "My pursuit of psychography which grows on me every day in fascination and charm," he wrote in 1916, "gives me a feeling that I should like to leave documents which would be of service to a succeeding psychographer." What makes these Journals an important literary document is, indeed, the light which they throw upon the writer's methods. In his entries Mr. Bradford described minutely every phase of his pre-occupation with his subjects: the way his first impressions took shape and progressed during his investigations. But apart from this purely literary side, the Journals reveal the mind of a perfect bookman, one to whom the world of fine distinctions and historic atmospheres was more real than the political and social affairs about him. Limited all his life by delicate health, yet secure from financial worries, Mr. Bradford filled his days with systematic study, allotting daily so many minutes to the reading of poetry and fiction and to the playing of the piano — and never more than two hours to composition. He loved his books. "When I am sick in bed," he wrote, "I have my books about me and before me, over my head my Greek, opposite my feet my English drama and my English biography, on a further wall my dear French critics Lemaître, France, Scherer, above all the fifty volumes of Sainte-Beuve. What other prospect, except the sky, could be more inexhaustibly delightful?" Reading and writing, however, were not the only sources of pleasure for him. He loved concerts, the theater, even professional baseball games. The Journals are filled with an endless number of observations, expressed in carefully premeditated yet always fresh sentences. There is a spontaneity about the work, such as no other work of the author possesses.

Claude Debussy [4047.689] by Léon Vallas is an excellent study of the life and works of the great French composer. Scantily educated and eccentric, young Debussy, though he scandalised his teachers at the *conservatoire* with his bold innovations, won the Prix de Rome. He spent two years, from 1885 to 1887, at the Villa Medici. It was upon his return to Paris that his career as a composer began. "La Damoiselle Élue," "Cinq Poèmes," and "Fêtes Galantes" were among his first significant works. Soon afterwards he composed the first sketches of "Pelléas," writing in the same years "L' Aprés-midi d'un faun" and the "Nocturnes." The chief value of M. Vallas' study lies in the discussion of these compositions and in the skilful presentation of the various musical currents of the period.

A new volume by George Santayana always finds an eager, if limited, public — and *Some Turns of Thought in Modern Philosophy* [3609.394] is in the best vein of the writer. The book contains an address on "Locke and the Frontiers of Common Sense," and four other essays, previously printed in philosophical and literary journals. In "Fifty Years of British Idealism" Mr. Santayana comments, on the occasion of its republica-

tion, on Bradley's "Ethical Studies." In "Revolutions in Science" he points out the remoteness from nature of modern physical science: "The mathematician," he writes in a brilliant passage, "can afford to leave to his clients, the engineers, or perhaps the popular philosophers, the emotion of belief: for himself he keeps the lyrical pleasure of metre and of evolving equations." In "A long way round to Nirvana" the author reflects on life and death in connection with Freudian principles, and in "The Prestige of the Infinite" he gives some theological speculations in reply to the theories of Julien Benda.

The Autobiography of Alice B. Toklas [4448.634], as every one knows, is the autobiography of Gertrude Stein. Somewhere at the beginning, the author remarks concerning her own taste: "She always says she dislikes the abnormal, it is so obvious. She says the normal is so much more simply complicated and interesting." Those who have found Miss Stein's extraordinary sentences and fantasies abnormal will be pleased with the studied simplicity of the normal English in which her autobiography is written. Moreover, the book is delightful reading. After a short account of her childhood and of her years at Radcliffe and Johns Hopkins, the narrative tells of the author's experiences — many happy associations with painters, sculptors and writers — during her thirty years' residence in Paris. Picasso has been her best friend, but Matisse, Bracque and Guillaume Apollinaire were as much her constant visitors as were, at one time or another, Ernest Hemingway, Sherwood Anderson and Carl Van Vechten. But of all the people whom Miss Stein has known — and she has known everybody — there have been only three great geniuses, as she candidly confesses: Picasso, Dr. Whitehead and Gertrude Stein. The book, with its deft characterization of persons, is really very charming.

In her biography of *Beaudelaire,* Enid Starkie, as she avows, has made an attempt to clear away from the life and personality of the French poet "the accumulated nonsense." The biographer tries to establish various stages in the life and development of Beaudelaire. Very sensibly, she considers it a mistake to look upon the *Fleurs du Mal* as if the whole volume had sprung into existence at one moment, in 1857. She divides the poems into four periods. The first continues until Beaudelaire is twenty-five; in it are found the satanic and the great erotic poems. The second period runs to the *coup d'état* of 1851; it embraces the "spleen" poems. In the third, the poet composed his spiritual poems, among them "Benédiction" and "Les Phares." The fourth period lasts from the first publication of the volume in 1857 until 1864. Throughout, the biographer interprets with sympathy the chief incidents in the life of the poet. — The call-number is 2677.328.

"One-third of Cuba's territory, nearly ninety percent of the cultivable lands of the island, is owned or controlled by long-time leases by Americans or American corporations. Eighty percent of the sugar industry belongs to citizens of the United States; the rest is controlled chiefly by American creditors . . .," Mr. Carleton Beals writes of the "American penetration" of the island in his flaming indictment *The Crime of Cuba* [4318.316]. Beginning with a colorful, first-hand description of Cuban life, the author dwells at length on the Spanish-American War, and then traces the subsequent history during which, as he maintains, the agreements of the Platt Amendment have been entirely violated. This accusation refers especially to the American loans and commercial transactions during the Machado regime. Mr. Beals's account of Machado's reign of terror — the decline of living conditions and of morals, the closing of the schools, and the brutal assassinations of political enemies — makes a hideous story.

In *Peacemaking 1919,* Harold Nicolson publishes his reminiscences of the Peace Conference at Paris, which he attended as an official of the British Foreign Office. For a dispassionate study of the Conference these intimate

accounts of the negotiations, with the sharp delineations of Lloyd George, Balfour, Clemenceau, Orlando, Wilson, Lansing and other participants, offer valuable material. The author himself has reached some definite conclusions which he thus summarises: "We came to Paris confident that the new order was about to be established; we left it convinced that the new order had merely fouled the old. We arrived as fervent apprentices in the school of President Wilson: we left as renegades." As the negotiations were prolonged, the young diplomat grew more and more disgusted with the selfish quarrels and with the lack of coordination in the work of the various committees. The second part of the book consists of the diary which the author kept during the Conference from January 1 to June 28, 1919. Its last entry expresses faultlessly the author's state of mind. "To bed, sick of life," he wrote the evening before he left Paris. — The call-number is 2309C.73.

Tell Halaf [4080.04–101] by Baron Max von Oppenheim, is a readable account of the author's excavations in Northern Mesopotamia. It was in 1899 that Baron Oppenheim first made his remarkable discoveries at Tell Halaf. On familiar terms with the Bedouins, one day he was led to the site where some strange statues had been found by natives. Here he began to excavate and finally found a temple-palace. "The uncovering of the veiled goddess was a great event," he writes. "This large, dark-coloured woman's figure threw a spell over me." The baron continued his work in 1911–13, and on later expeditions in 1927 and 1929. In the present volume he describes, with the aid of numerous photographs, the objects which he found, and reconstructs a picture of the ancient Subaraic civilization to which they belonged. The stone carvings of Tell Halaf, according to him, were produced in the third millenium, and those of Jebelet-el-Beda in the fourth.

Government of the People [4226.456] is a study of the American political system, by D. W. Brogan, of the London School of Economics. Professor Harold J. Laski, who has supplied the Foreword, regards the volume as "the most illuminating treatise on American government since the late Lord Bryce's famous volumes of fifty years ago." His pages, to quote Professor Laski further, "are not merely distinguished by a wealth of knowledge to which probably no living Englishman can pretend; they have also the power to describe a system in movement, the capacity to grasp the living dynamic which animates an institutional framework, which are among the rarest qualities in political science." With numerous illustrations drawn from historic and recent events, Mr. Brogan explains the Constitution and the Supreme Court, the origin and workings of the party system, the influence of economic sections, the powers of the President and his relation to cabinet and legislation, the rôle of Congress, the local political machine, and other organisms in political life.

Cecil Rhodes [3056.388] by Sarah Gertrude Millin is a colorful, vivid study of the English colonizer of South Africa. The son of a country vicar, Rhodes was sent as a young man to Natal for his health, at a time when the eager diamond hunt went on at Kimberly. He was already on the way to wealth when, in 1873, he matriculated at Oxford. Returning to Africa after four years of study, he was resolved to work, in his own words, "for the furtherance of the British Empire, for the bringing of the whole civilized world under British rule, for the recovery of the United States, for the making of the Anglo-Saxon race into one Empire." The biographer interprets with keen insight the motives that led to Rhodes's imperialistic philosophy, and shows him consistently working for his ideal, while at the same time making his fortune. Against the background of European competition and native unrest, the author brings out the policies of his administration as Prime Minister of the Cape, his early conciliatory relations with the Dutch of the Transvaal, his attitude toward native chiefs, and finally the tragedy of the Jameson raid.

Library Notes

We record here with regret the death of Miss Della J. Deery, Executive Secretary Emeritus of the Boston Public Library. She died on Monday, September 18, at the home of her sister at Gagetown, New Brunswick.

Miss Deery was a native of Amherst, Nova Scotia. Soon after she came to Boston, she entered the service of the Boston Public Library. From December 7, 1891, till March 31, 1933, she gave her best energy and knowledge to this institution. She filled the office of Executive Secretary and Clerk of the Board of Trustees with exceptional skill and devotion. It was about a year ago that her health began to fail, and in January she was given a leave of absence. As it became obvious that she could not return to her post, she retired last spring from service.

The burial took place on Wednesday, September 20, in the town of her birth, Amherst, Nova Scotia.

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The study of the life and career of *Edmund Kean* [4544.274] by Harold Newcomb Hillebrand, published by the Columbia University Press, contains two chapters on the visits of the famous English actor to the United States. Kean's reception in Boston was especially dramatic. During his first American tour, in the spring of 1821, he insulted the city by refusing to play before empty benches, and this show of pride produced an outburst of newspaper protest.

"The storm of outraged majesty that was set up in Boston," the biographer writes, "echoed through the press of the country. This immediacy of resentment, astounding and incomprehensible to the causer, even yet astonishes the modern observer. A good deal, of course, must be laid to the touchiness of American temper, that supersensitiveness to the behavior of foreign visitors which stirred the spleen of Dickens and Mrs. Trollope. But, as Kean's friends in the press pointed out, Cooke had done the same thing more than once without causing an uproar — Cooke who, as the story went, had declared on being invited to play at Washington for the President, that he would be hanged if he would act for any 'damned Yankee Doodle president.' The sudden about-face of newspapers which had piled their praises on Kean's head leads one to believe that there existed a surly undercurrent of hostility which oiled to the surface at the first opportunity."

On his second American tour, in December 1825, Kean came to Boston as a penitent. A performance of *Richard III* was scheduled. "The temper of the audience that night was ugly," Mr. Hillebrand writes. "In the street outside a large crowd was gathered. Inside was pandemonium. Manager Finn came out before the curtain to say that Kean would apologize, but could not make himself heard. Kean then appeared in street clothes, pale and dejected, to be received with cries of 'Off! Off!' and a shower of nuts, pieces of cake, and other harmless but insulting missiles . . . Various gentlemen in the boxes now addressed the house, with like success. Kean came back, was roared down, retired to the green room, and wept like a child."

When Kean had left the theatre and an attempt was made to give the play without him, "the mob, balked of its vengeance, fell upon the playhouse. The mob in the street outside, hearing the yells and the crash of furniture, stormed the doors, the pit fled across the stage, and the upper boxes took to the windows. A gallant band of gentlemen defended the stage and scenery,

but the auditorium was lost to the rioters. Mr. Justice Whitman twice read the riot act, but no one listened."

Kean escaped to New York, where on January 4th he played King Lear before a crowded house which gave him a especially significant applause following the words:

I am a man
More sinned against than sinning.

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A valuable addition to the Library's source material on the American Revolution is a pamphlet by an anonymous officer of the British Army, addressed to Lord North, under the title, *A New System for the Establishment, Pay, Cloathing, Provisions, etc. of the Army* [**G.377.205]. It was printed in London in 1775 for J. Almon, "opposite Burlington-House, in Piccadilly." On the title-page is the quotation:

L'Infanterie va pour faire la Guerre,
La Cavalrie pour la voir.

The main argument of the author is the superior usefulness of infantry over cavalry, for defensive and offensive purposes alike. He urges, therefore, that numerous cavalry regiments be disbanded and that "thirty-two regiments of infantry may be immediately raised." He also favors a seven years' term of enlistment "which will prevent the continuance of the repeated desertions that have lately prevailed among the troops of this nation." For the same purpose he recommends that regiments frequently change their stations, remaining only a short time in each.

The pamphlet includes tables of specifications for the daily pay of officers and soldiers, the expense of clothing for a regiment of infantry, etc., and the contributions of the different colonies toward the support of the army. America was to pay for twenty-four regiments and the same number was to be stationed there.

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The student of medieval church architecture and sculpture will find much delight in the large folio volume *Geschichte und Beschreibung des St. Stephansdomes in Wien* [*8107.05–101] by Hans Tietze, the twenty-third volume in a series of monographs on Austrian art monuments.

The author gives a history of the building, first mentioned as a new parish church of Vienna in a document of 1147. The history covers the Pre-Gothic period and four separate Gothic periods, extending from 1304 to 1535; then follow works of restoration and additions during the Renaissance and Baroque periods and later centuries down to the present. The most important part of the work, however, is the description of the church—of its exterior and interior, including every detail of choir, pulpit, arches, altars. In sculptures especially the St. Stephen Church of Vienna is immensely rich. The portals and the pillars are enriched with grotesque, yet unforgettably characteristic portraits in stone. The lavish illustrations — seven hundred photographs, besides architectural drawings and plans — give an excellent impression of this maze of statuary.

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A highly interesting chapter in art history has been treated with admirable skill in *The Horse in Art* [*4092.01–120] by Lida L. Fleitmann. "To find the horse lifted out of the purely 'sporting picture category,'" the author writes in reference to the sporting prints of Great Britain, "we must turn rather to those nations to whom the horse *per se* means less, but the emotions and the sensibility to emotion without which all great art is impossible, mean more."

This history of the graphic and plastic representation of the horse covers the whole range of the subject from primitive cave-drawings to the present. The author describes the horse in Egyptian and Assyrian friezes, Persian miniatures, Chinese paintings and pottery, on Greek vases, Roman sarcophagi, in medieval tapestries, and in the painting and sculpture of Italian, Spanish and German masters. Her comments are always apt and pertinent. There are about a hundred illustrations, each occupying a full or a half page.

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A Selected List of
Books Recently Added to the Library

THE SYMBOL = FOLLOWING A TITLE INDICATES THAT THE WORK IS A GIFT TO THE LIBRARY.

Agriculture

Forestry

Ahern, George P. Forest bankruptcy in America: each state's own story. Washington, Green Lamp League. [1933.] 319 pp. 5849.96
Foreword by Gifford Pinchot.

United States, National Forest Reservation Commission. Review of the work of the . . . 1911/33 Commission. [Washington. 1933.] = *5849.92

Gardening

Putz, Alfred. The garden notebook: gardening week by week, indoors and out. Doubleday, Doran. 1933. xiii, 217 pp. 3999.457
Edited by J. W. Johnston.

Welch, Maude Stewart. In a week-end garden. Sears. [1933.] (7), 299 pp. 3995.186

White, Edward Albert. The florist business. Macmillan. 1933. xvi, 426 pp. 3995.180

Miscellaneous

Hobson, Asher. The International Institute of Agriculture. Berkeley, Univ. of California. 1931. 356 pp. *7578.457.2
An historical and critical analysis of the Institute's organization, activities, and policies of administration.

Jull, Morley Allan. Poultry breeding. New York, Wiley. 1932. xiv, 376 pp. 6008.365

Amusements. Sports

Arabian Stud Book, The. Published by the Arabian Horse Club of America. 1927. 30, 32. New York. 1927–32. 3 v. = *6002.54

Bartleet, H. W. Bartleet's Bicycle book. London, Burrow. [1931.] 186 pp. = 4009A.651

Beasley, Mercer, and Mildred **Holmes.** How to play tennis. The Beasley system of tennis instruction. Doubleday, Doran. 1933. xii, 170 pp. Plates. 4009A.567

Bell, W. D. M. The wanderings of an elephant hunter. London, "Country Life." 1933. ix, 187 pp. Plates. *4001.180
Includes chapters on the hunting of other animals.

Dennett, Alexander. Lex. The cross word code. Kittery, Maine, Lexicode Co. 1933. xvi, 270 pp. 4009A.614

Dixey, Annie Coath. The lion dog of Pekin: being the astonishing history of the Pekingese dog. Dutton. [1933.] (12), 245 pp. Plates. 6009B.247

Harrison, Fairfax, *compiler.* The background of the American stud book. Richmond, Va., Old Dominion Press. 1933. 121 pp. Portraits. = *6001.144

Hedges, Sid G. Games for small lawns. Lippincott. 1933. xii, 132 pp. Illus. 4009.478

International Chess Tournament. London, 1932. 66 master games played in the London International Chess Tournament, 1932. London, Hollings. 1932. 83 pp. 6008.345
Annotations by the world champion A. Alekhine and by J. H. Blake.

Johns, Charles Rowland. Our friend the airdale. Dutton. [1933.] vii, 88 pp. 6009B.249

— Our friend the German shepherd dog. Dutton. [1933.] vii, 88 pp. 6009B.250

Reynolds, Frank R. I. The Frank Reynolds Golf book. Stokes. [1933.] vii, 102 pp.
Drawings from Punch. *8144.08–115

Stevens, Marvin Allen, and Winthrop Morgan **Phelps.** The control of football injuries. New York, Barnes. 1933. xiv, 241 pp. Plates. 4007.364

Thorne, Harold. Contract bridge omnibus. Holt. 1933. 270 pp. 4009B.136

In Bates Hall

American College of Surgeons. Twentieth year book. 1933. Chicago, Ill., American College of Surgeons. [1933.] 458 pp. B.H.100.18

Annual register, The. A review of public events at home and abroad for the year 1932. Edited by M. Epstein. Longmans, Green. 317+180 pp. B.H.640.14

Boston, City of. Documents for the year 1930. In three volumes. Boston. 1931. B.H.561.1
Published by order of the City Council.

Chipman, Frank E. An index to legal periodical literature, American, English, Canadian, British Colonial. Vol. 5 [combined.] 1923–1932. Bobbs-Merrill. [1933.] 1335 pp. B.H.1001.5

Essay and general literature index. Edited by Minnie Earl Sears and Marian Shaw. Part 6. July 1933. Wilson. 290 pp. 1933. B.H. Cust. Desk

Kalender der Reichsdeutschen Universitäten und Hochschulen. Sommer-Semester, 1933. Leipzig. 1933. 327 pp. **B.H.643.1A**

Massachusetts, Department of Public Welfare. Annual report for the year ending November 30, 1931. [Boston. 1932.] 173 pp. **B.H.550.18**

Rhode Island, General Assembly. Manual with rules and orders for the use of the State of Rhode Island, 1933–1934. Providence, R. I. [1933.] 477 pp. **B.H.641.49**

Social work year book. 1933. A description of organized activities in social work and in related fields. Russell Sage Foundation. 1933. 680 pp. **B.H.642.75**

Second issue. Editor: Fred S. Hall.

Statesman's year-book, The. Statistical and historical annual of the states of the world for the year 1933. Edited by M. Epstein. Macmillan. 1471 pp. **B.H.640.17**

Vermont year-book. 1933. Edited by H. F. Crocker and L. W. Robinson. Chester, Vt., National Survey. [1933.] 372 pp. **B.H.641.46**

Bibliography. Libraries

Bibliographie mensuelle de l'astronomie. Publications reçues en janvier 1933. Tome–1 (no. 1.) Mars 1933. Paris. [1933.] ***2177.47**

Bibliothèque royale de Belgique, Brussels. De Nederlandsche letterkunde in België 1830–1930. Brussel. 1932. 172 pp Portraits. = ***2165.60**

Davis, Lavinia. A bibliography of the writings of Edith Wharton. Portland, Me., Southworth Press. 1933. 62 pp. ***2172.408**

Drury, Francis K. W. What books shall I read? Houghton Mifflin. 1933. xii, 327 pp. **2127.365**

An enlarged and revised adaptation, for American readers, of W. E. Simnett's "Books and Reading," first published in England in 1926.

Drury, Gertrude Gilbert, *compiler.* The library and its home. New York, Wilson. 1933. 588 pp. Plates. **6199A.114**

Reprints of articles and addresses.

Fisher, Samuel Herbert. The publications of Thomas Collier, printer, 1784–1808. Litchfield Historical Society. 1933. xiii, 98 pp. Facsimiles. = ****Q.59.64**

Ford, Jeremiah D. M., and Maxwell I. **Raphael.** A bibliography of Cuban belles-lettres. Harvard. 1933. x, 204 pp. ***6168.75**

Greer, Sarah. A bibliography of public administration. Part 1. Columbia Univ. 1933. ***9016.351A2**

Published by the Institute of Public Administration, Columbia University.

Internationaler Jahresbericht der Bibliographie. The year's work in practical bibliography. Jahrgang 1. 1930. Leipzig. 1931. ***2124.20**

The text is in German.

Morris, Richard Brandon. Historiography of America, 1600–1800, as represented in the publications of Columbia University Press. Columbia Univ. 1933. 30 pp. = **2329.192**

Bibliography, pp. 20–30.

Philobiblon. Zeitschrift für Bücherliebhaber. A magazine for book-collectors. Monthly. Jahrg. 6 (Heft Nr. 6). 1933. Wien. 1933. Illus. ****Q.59.71**

The text is in German.

Queens Borough, New York, Public Library. List of fiction selected in 1932. Jamaica, N. Y. 1932. = ***6157.31**

Sawyer, Harriet Price, *compiler.* The library as a vocation. Reprints of papers and addresses. New York, Wilson. 1933. 484 pp. **6199A.121**

Refers to public libraries.

Sparn, Enrique. Bibliografia de la geologia, mineralogia y paleontologia de la Republica Argentina. [Fasc. 1–]3. Córdoba. 1920–22. ***3250.46.2,3,5**

Walcott, Paul, *and others.* Chats about miniature books. [Boston.] Privately printed. [1932.] (5), 30 pp. ****Q.62.70**

Biography

Single

Capek, Karel. K. C. Hovory s T. G. Masarykem. Vek mladosti. Praha. 1931. 2 v. Portraits. **4879A.349**

Cecil, Algernon. Metternich, 1773–1859. A study of his period and personality. Macmillan. 1933. ix, 344 pp. **2829A.127**

Connelley, William Elsey, 1855–1930. Wild Bill and his era. The life and adventure of James Butler Hickok. New York, Press of the Pioneers. 1933. xii, 229 pp. Portraits. **2369.377**

Edited by Edith Connelley Clift.

Crabitès, Pierre. Gordon, the Sudan and slavery. Routledge. 1933. x, 334 pp. **3056.324**

Cross, Frank Leslie. John Henry Newman. With a set of unpublished letters. [London,] Allan. 1928. (7), 182 pp. **3557.141**

The letters are to Alfred Plummer.

Dobrée, Bonamy. Giacomo Casanova, Chevalier de Seinzalt. Appleton-Century. 1933. vii, 168 pp. **2746.44**

Gwynn, Denis. De Valera. London, Jarrolds. 1933. 286 pp. Portraits. **4518.487**

Hobman, D. L. Adler. One who loved; the story of Rahel Levin. London, Goldston. 1932. 289 pp.

West End Branch (2848.187)

Huguet, Adrien. Jean de Poutrincourt, fondateur de Port-Royal en Acadie, Vice-Roi du Canada, 1557–1615. Amiens. 1932. xi, 560 pp. Plates. **4314.304**

The campaigns, voyages and adventures of a colonizer in the reign of Henry IV.

Hunt, William Southworth. Frank Forester (Henry William Herbert); a tragedy in exile. Newark, Carteret Book Club. 1933. ix, 128 pp. Plates. ***A.4031A.2**

John, *Abbot of Ford, obit 1220.* Wulfric of Haselbury. Edited with introduction and notes by Dom Maurice Belle. [Frome.] Somerset Record Soc. 1933. lxxxii, 200 pp. ***2496.176**

The present is the first printed edition of the Latin Life of St. Wulfric, a twelfth-century anchorite in Somerset.

Joly, Henri, *1839–1925.* La Bienheureuse Mère Pelletier (1796–1868). Paris. 1933. 183 pp. **5559A.251**

The work, left unfinished by the author, has been completed by M. Sandreau.

Lowitz, Sadyebeth, and Anson **Lowitz.** Young America's story of Franklin D. Roosevelt, man of action. Doubleday, Doran. 1933. xiv, 250 pp. 4227.364

Moody, John. The long road home. An autobiography. Macmillan. 1933. x, 263 pp. 9332.01A32

Deals mainly with the author's financial adventures and his conversion to Roman Catholicism.

Mordell, Albert. Quaker militant: John Greenleaf Whittier. Houghton Mifflin. 1933. xxi, 354 pp. Plates. 2349A.61

Nuesse, George C. George Washington and masonry. [Madison?] 1930. 62 pp. Illus. = No. 1 in **W.53.N9

Pendleton, Emily, and Milton **Ellis.** Philenia; the life and works of Sarah Wentworth Morton, 1759–1846. Orono, Me., Univ. of Maine. 1931. 122 pp. Portraits. = *7294.58.Ser.2.No.20

Renier, G. J. Oscar Wilde. Appleton-Century. 1933. (7), 166 pp. 2546.229

Starke, Aubrey Harrison. Sidney Lanier. A biographical and critical study. Univ. of North Carolina. 1933. xvi, 525 pp. Portraits. Music. *2396.526

Starkie, Enid. Baudelaire. Putnam. 1933. 518 pp. 2677.328

Taylor, *Sister* Monica. Sir Bertram Windle: Bertram Coghill Alan Windle. A memoir. London, Longmans, Green. 1932. xii, 428 pp. Portraits. 2446.238

Includes many letters and diary extracts.

Collective

Carr, Edward Hallett. The romantic exiles; a nineteenth-century portrait gallery. Stokes. 1933. 391 pp. 3069.1011

Much of the book relates to Alexander Herzen.

Hamilton, Mary Agnes. Sidney and Beatrice Webb. A study in contemporary biography. Houghton Mifflin. 1933. 314 pp. 3567.565

Harvard College, Class of 1918. Class report. 3. [1933.] [Boston. 1933.] *4490A.314

Keynes, John Maynard. Essays in biography. London, Macmillan. 1933. x, 318 pp. Portraits. 2248.138

Sketches of contemporary British politicians and studies of the lives of economists.

Princeton Theological Seminary, Princeton, N. J. Biographical catalogue. 1815/1932. Princeton, N. J. 1933. = *4495.231

Smith, William Ernest. The Francis Preston Blair family in politics. Macmillan. 1933. 2 v. Plates. 4226.463

Yale College, Class of 1862. [Class book. 1862. New Haven. 1862.] *4490.44

Memoirs. Letters

Baldwin, Oliver. The questing beast. An autobiography. London, Grayson & Grayson. [1932.] (5), 244 pp. 2449A.180

Browning, Robert, *1812–1889.* Letters of Robert Browning. Collected by Thomas J. Wise. Edited with an introduction and notes by Thurman L. Hood. Yale. 1933. xx, 389 pp. Plates. 2547.75

Carroll, Lewis, *1832–1898.* Two letters to Marion from Lewis Carroll. Bristol, Cleverdon. 1932. (8) pp. = *A.2333.8

Clare, John, *1793–1864.* Sketches in the life of John Clare written by himself. Now first published, with an introduction, notes and additions by Edmund Blunden. Oxford. 1931. 121 pp. 2446.226

Dickens, Charles, *1812–1870.* Letters to Charles Lever. Edited by Flora V. Livingston. Harvard. 1933. xvii, 65 pp. 2445.73

Introduction by Hyder E. Rollins.

Harris, Corra. A circuit rider's wife. Houghton Mifflin. 1933. (7), 335 pp. 7456.162

Hart, William Surrey. My life East and West. Houghton Mifflin. 1929. vii, 346 pp. Portraits. 6257.619

An account of the author's boyhood on the Western prairies, and reminiscences of theatrical and moving picture life.

Homewood, I. G. Recollections of an octogenarian. London, Murray. [1932.] xii, 287 pp. 2449A.171

Introduction by G. K. Chesterton.

Hubbard, Gurdon Saltonstall, *1802–1886.* Incidents and events in the life of Gurdon Saltonstall Hubbard. Collected from personal narrations and other sources, and arranged by Henry E. Hamilton. [Rand, McNally.] 1888. 189 pp. *4449.356

Irving, Washington, *1783–1859.* Washington Irving and the Storrows. Letters from England and the Continent, 1821–1828. Edited by Stanley T. Williams. Harvard. 1933. ix, 136 pp. Portraits. 2347.219

Most of the letters are addressed to Thomas Wentworth Storrow.

Louise-Marie d'Orléans, *Queen of Leopold I., of Belgium, 1812–1850.* La cour de Belgique et la cour de France de 1832 à 1850. Lettres intimes de Louise-Marie d'Orléans, première reine des Belges, au roi Louis-Philippe et à la reine Marie-Amélie. Publiées par le comte Hippolyte d'Ursel. Paris. [1933.] 323 pp. 2645.175

O'Sullivan, Maurice. Twenty years a-growing. Viking. 1933. xii, 303 pp. 2448.101

An account of the author's life on the Blasket Islands. Translated from the original Irish by Moya Llewelyn Davies and George Thomson.

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The travels of a young sparrow who was different from all the other sparrows in color and character.
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Gascoigne, George, *1525?–1577.* The Queen's Majesty's entertainment at Woodstock, 1575. From the unique fragment of the edition of 1585. Oxford. Daniel & Hart. 1903 and 1910. xxviii, 32 pp. ****Q.72.6**
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The original is a watercolor drawing.

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TYLER STREET, Tyler, cor. Oak St. *Hubbard 8171*

WEST END, 131 Cambridge, cor Lynde St. *Lafayette 4808*

BRIGHTON

ALLSTON, 161 Harvard Ave. *Stadium 3332*

BRIGHTON, Academy Hill Rd. *Stadium 6032*

FANEUIL, Oak Square. *Stadium 6705*

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CITY POINT, Broadway, near H St. *South Boston 4776–W*

SOUTH BOSTON, 372 West Broadway. *South Boston 0180*

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From September 19 to July 1 the Branch Libraries, with the exception of the Kirstein Branch, are open from 9 to 9. The Kirstein Branch is open from 9 to 6, except Saturdays when it closes at 1 o'clock. All Branches are closed on Sundays.

THE PUBLIC LIBRARY OF THE CITY OF BOSTON: PRINTING DEPARTMENT

More Books

THE BULLETIN OF
THE BOSTON PUBLIC LIBRARY

November 1933

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More Books

The Bulletin of the Boston Public Library

Vol. VIII, No. 9 November, 1933

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XVIIIth-Century French Engravings

THROUGH the courtesy of Dr. A. S. W. Rosenbach — and as a gift from Mr. Joseph Widener of Philadelphia — the Boston Public Library has recently received a copy of the magnificent four-volume catalogue of *French Engravings of the Eighteenth Century in the Collection of Joseph Widener*. The catalogue was privately printed by the Chiswick Press in London. Only one hundred and twenty copies were issued, of which the one now presented to the Library is No. 95.

The collection of Mr. Widener contains nearly four hundred items, embracing the whole range of eighteenth-century French engravings. Most of the prints belonged once to M. Albert Christophle, but, filling in the gaps, Mr. Widener himself has added many items. In the rearranging and classifying, as well as in the completing of the collection, he had the help of Mr. Edward Clayton, who is also responsible for the writing and editing of the catalogue.

This catalogue is descriptive in the full sense of the word. Each print is appraised in a separate article, occupying one or two pages, and at times running to as many as four or five. In addition, before each group of articles pertaining to the works of a single artist, there is a special essay about the artist himself.

The descriptions in the catalogue are excellent. They are informative and entertaining — scholarly without being ponderous. To originality they do not pretend. "I cannot too emphatically insist upon one point," Mr. Clay-

10,31,33: 4500+75

ton writes, "viz., that since all men's ideas are old, and only the form in which they are expressed confers upon them a semblance of novelty, the opinions advanced herein do not claim to be either new or original, but merely to wear a garb of their own." And continuing: "The views so taken have been linked together and presented as a mosaic into which are also set whatever facts and quotations might throw more light on the period illustrated by the engravings." But, one should not look for excessive originality in this kind of work. It is in his point of view that the editor's personality reveals itself.

Characteristically, the foreword of the catalogue begins with a quotation from *L'Art du Dix-huitième Siècle* of the two Goncourts, and throughout the four volumes the views of the great French writers are lavishly called into evidence — as they have been, for that matter, by everyone else writing on the subject since the appearance of their work in 1859–75. Lady Dilke's *French Engravers and Draughtsmen of the XVIII Century* is another book often quoted by Mr. Clayton, though he cannot be called a warm admirer of the English art critic. Referring, for example, to her comments about the colored versions of Saint-Aubin's famous "Soyez Au Moins Discret" and "Comptez sur mes Serments," he calls them, rather ungenerously, "a record of candid incompetence." The works of Henri Bouchot, François Courboin, Émile Dacier and others are also constantly used by him. Still more frequently Mr. Clayton has drawn upon the works of eighteenth-century authors, especially upon the appreciations and prejudices of Diderot and Baron Grimm. Presenting the conclusions of these French writers — he himself, he tells us, thought out his notes in French — Mr. Clayton is afraid that his style may sound neither English nor American. "It must be admitted, however," he adds, "that the characteristics and liberties of French art are best discussed according to a French turn of mind." There is nothing wrong with Mr. Clayton's English which is smooth, varied and expressive; and certainly there is no fault in his understanding the subject in its true nature. Neither frivolity nor squeamishness enters into his descriptions. A man of mature mind, he knows how to look at an *estampe galante* without tittering or without crying for the police.

Moreover, it would be unjust to regard the articles in the Widener catalogue as mere compilations. Besides the works of critics, Mr. Clayton has studied innumerable catalogues, from the eighteenth-century *Abecedario* of P. J. Mariette to the modern bibliographies of Portalis and Béraldi, Cohen, Bourcard, Delteil, and to large monographs, such as Bocher's *catalogue raisonné* of the works of Moreau le Jeune, Eisen and others.

But the most conspicuous feature of the catalogue is the large number of beautiful reproductions which it contains. There are about forty full-page plates in each volume, all selected with care and judgment. Technically, too, these plates are admirable. Most of them are in black and white, but those which are colored in the original are reproduced in color.

These plates constitute a valuable addition to the Library's already rich collection of eighteenth-century French engravings. Naturally, the Library's material consists mainly of reproductions; of plates to be found in portfolios, catalogues, and other works. But attention should be called here to the fact that in its Tosti collection, acquired back in 1869, the Boston Public Library possesses many original French engravings — not to speak of the Italian prints

which number several thousands. And besides these, there are, of course, innumerable engravings in the eighteenth-century French books, made by the same painter-engravers — *petits maîtres* — who produced the independent prints.

There is plenty of material on eighteenth-century French engraving in the Boston Public Library. Together with the publication of the present article, a group of French books with engravings and many original prints have been placed on exhibition in the Treasure Room.

*

The arrangement of the Widener catalogue is in the alphabetical order of the artists who produced the drawing, oil painting, or *gouache* after which the engraving was made. It was only on rare occasions that the artist who made the design executed also the engraving. He may have been an accomplished craftsman — indeed, engraving may have been his chief profession — yet the making of the plate was usually left to others. It must be noted, therefore, that when we speak of an "engraving" we think primarily of the work of the original designer.

The first volume of the catalogue lists works by Baudouin, Boilly, Chardin, Debucourt and several other lesser known artists. Prints by Baudouin and Debucourt are especially numerous in the Widener collection, as are their reproductions in the catalogue.

"Le Couché de la Mariée," Baudouin's famous engraving, is the second plate in the volume. Diderot did not like the artist, the son-in-law of Boucher, whom he constantly accused of immorality. He was especially severe in the criticism of this particular print, which he thought indelicate in conception and mediocre in execution. "The back view of the bridegroom," he wrote, suggests an empty bag, at best a jumping frog in a dressing gown. What of the time, the hour? There is no night in the room . . . Here is all grey, dull as ditch-water." He also objected to the presence of "the flock of parlor-maids" with their "ignoble, fussy look," though he acknowledged that "the bride herself cuts a pretty figure." Mr. Clayton remarks that "for an atheist, Diderot reminds one of Tartufe," and quotes the far more tolerant Goncourts, who believed that "if the prints which reproduce Baudouin's works had been lost to us, there would be a gap in the records of Louis XV." Moreau le Jeune and Jean Baptiste Simonet made the engraving after Baudouin's *gouache,* and they produced a masterpiece of craftsmanship. The "Modèle Honnête" is another characteristic piece by Baudouin, executed by the same engravers. Diderot again was vehement in his denunciation, though this time not on moral grounds. He recognized that the artist strived to express genuine modesty, but his drawing was poor and his colors crude — the whole picture a bad imitation of Boucher. Modern critics especially appreciate the richness of the picture which shows in detail a fashionable *âtelier* of the period. The engraving is usually contrasted with Chardin's "L'Étude du Dessin" — also reproduced in the volume — which, with its scene laid in a garret, is austerity itself.

The two Boucher engravings, executed by F. Beauvarlet, are typical of the best work of the master — the favorite of Madame de Pompadour and, through her influence, "the King's first painter." "Le Départ du Courrier" and "L'Arrivée du Courrier" — a boy shepherd watching the departure of a carrier-pigeon, and his sweetheart anxiously waiting for it — are perfect specimens

of the art of the Rococo. Following the example of the Court, the public was most enthusiastic in its praise of Boucher's work; the philosophers, however, were sarcastic. "Nowadays pastoral themes are treated like the dresses worn by country folk on the stage," Fontanelle commented. And Diderot attacked through the artist the society which he served. "His elegance, affectation, romanesque gallantry, facility and spark, his rouged fresh colors, his enticing choice of subjects," he wrote, "are bound to captivate fops and ladies of easy virtue — a species to which good taste, truth and artistic severity are unknown quantities."

Nearly twenty plates in the volume show the work of Debucourt, "a painter of small subjects in the Flemish style." Debucourt was an immensely prolific artist. Most of his engravings are "en teinte" — he himself was the inventor of various color processes. Of the hundreds of engravings which he produced (most of them after the Revolution) two have become especially famous: the two "Promenades" in the Palais Royal. The Goncourts composed veritable hymns about these engravings. "The Palais Royal: capital of Paris, drawing-room of nations, a diminutive of the planet Venus and its whirlings, a digest of the universe for novelties; the Palais Royal which any one with any claim to style and joy of living was bound to visit at least once a day; the Palais Royal of theatres, cafés, restaurants, billiard rooms and English bars, of dove-cotes, pigeon-holes and chambers — who will give us back, who will conjure up once more the genuine, eighteenth-century Palais Royal? Debucourt will do so, with two incomparable prints . . ." These are the opening lines of their long description. The two "Promenades" — the first made in 1787 and the second in 1792 — are grotesque pictures, with half of the discernible figures drawn as caricatures. They present, however, a clever synthesis of the subject as it was just before the Revolution and immediately after it.

Eisen, Fragonard, Greuze and Janinet are the most outstanding artists represented in the second volume of the catalogue. Among his contemporaries, Eisen was one of the most accomplished masters of the vignette and the border decoration. His taste was impeccable, and his imagination — in its proper field — was inexhaustible. With his larger compositions, however, he was less fortunate. Even in these he had gracefulness, but he lacked life and animation. "Le Jour" and "La Nuit," reproduced in the volume, are good examples of his art.

Just like Boucher of the earlier years, Fragonard was the representative artist of the latter part of the *ancien régime.* These two painters were, in a sense, antipodal. Whereas Boucher was sweet and bucolic, Fragonard was gay and frankly Gallic. Madame de Pompadour was the protectrice of the one, Madame du Barry that of the other. There is no attempt in Fragonard to disguise the boldness and sensuality of his themes — except through beauty and loveliness. Every one of the dozen prints reproduced in the catalogue may prove this. Among them is the artist's most popular work, "L'Escarpolette" — the picture of a young woman in a swing, her slipper flying in the air, while a young man, half-concealed in a bush, watches her. "The aerial, the winsome creature, merrily tossed 'twixt light and shade,'" Mr. Clayton admiringly approves, "is the symbol of pleasure, a vision of heedless youth in its flower, and the license taken is saved from being offensive by an air of fantastic un-

reality." There was violence, gentleness, humor and fancy — a wide range of passions and emotions — in Fragonard. He was a great artist: the greatest French artist since Watteau.

Works by Greuze are comparatively few in the collection, and curiously, there is only one print by Gravelot. Why is the talented, industrious Gravelot — one of the greatest book illustrators — neglected? Perhaps the artist, opulent though his gift was, was lacking in distinction, in the finer essence of individuality; yet some of Gravelot's engravings for the works of Corneille or Rousseau would make any collection richer. For nearly fifteen years he lived and worked in England, and he exercized a measurable influence upon the development of the art of book making there. From among the prints by Greuze, the catalogue contains a reproduction of the well-known "La Cruche Cassée" — a frightened girl, with a broken pitcher on her arm — as also that of "La Latière." Mr. Clayton, always a friend of frankness, is not taken in by these rustic heroines, whose innocence he gravely suspects. In fact, he regards Greuze's morals more questionable than those of Baudouin. "Through super-subtleness," he writes, "he used simplicity as a provocative, and gave chastity a roguish mien."

Though less important as a painter, Janinet as an engraver stood in the front rank of his profession. He was one of the first experimenters with color processes which he perfected to a high degree. His method was simple, but careful and meticulous. One after the other, he fastened on the paper as many copper-plates as the subject had colors; thus, beginning with the primary colors, he was able to produce a large number of chromatic combinations. Baudouin and Lavreince were Janinet's favorite masters. His engravings of "La Comparaison," "L'Aveu," and "L'Indiscrétion" — all three after Lavreince — are among the most pleasing color-prints of the century.

In the third volume of the catalogue the works of Lancret, Lavreince, Moreau le Jeune, Augustin de Saint-Aubin and others are described. "Mademoiselle Sallé" has been selected for reproduction among Lancret's engravings. Unquestionably, the contemporary success of the portrait of the famous *danseuse* was due, in part at least, to the subject. Madomoiselle Sallé was much admired both in France and England. "The mistress of all hearts as well as of her own," Voltaire said quizzically, "she lights fires that are unknown to her: thus a high priestess of Diana dances under Venus's features." Fire was unknown to Lancret also. A pupil of Watteau, he had elegance, but no passion and imagination.

Lavreince — by his real name, Lafrensen— worked in the manner of Baudouin. His water-colors, Mr. Clayton well observes, "might serve to illustrate the gossipy memoirs of the time of Louis XVI." There is an excess of frivolity in this Swede turned Parisian — a deliberateness in his piquancy. If Baudouin was sometimes too free, Lavreince was often licentious. Yet one must acknowledge that many of his prints — "Le Concert au Salon" or "L'Assemblée au Concert" — are excellent compositions; and others — like "Le Billet Doux" and "Qu'en Dit l'Abbé?" — are very charming indeed. Further, there is an abundance of detail in Lavreince's interiors; all the panellings and mouldings, furnishings and hangings of the period could be reconstructed from his pictures. After the Revolution he returned to Sweden and painted dignified historical scenes for the rest of his life.

Everybody who knows even a few eighteenth-century French engravings must be familiar with Augustin de Saint-Aubin's "Soyez Au Moins Discret" and its companion piece "Comptez sur mes Serments" — portraits of the artist and his wife in their youth, recaptured from memory thirty years later. The loveliness of the young woman, with fingertip on her lips, and the gallantry of the handsome young man throwing a parting kiss are perfect in their simplicity. This is an instance — however humble — in which one feels the finality that art, at rare moments, can achieve. Saint-Aubin was very successful as a portraitist. All the celebrities of his age, including Franklin, sat for their portraits; and he made, besides, innumerable other portraits for books of history. Yet Saint-Aubin also knew well how to depict interiors and handle crowds. Baron Portalis even maintained that the distinction and elegance of drawing-rooms were his real element. "He introduces us," this eminent connoisseur wrote about two of the artist's famous prints, "first to a *bal paré,* attended by smartly dressed ladies, by gentlemen attired in the latest style, dancing the last figure of the minuet, while the portly Farmer-General welcomes a guest who has not yet removed her *pelisse.* He takes us next to the brilliant concert given by a *grand-seigneur* who, seated next to the musicians, listens spellbound to the virtuoso. The company is wrapped up in silent attention, except for two lovers who in the joy of meeting whisper a few words . . ." Both the "Bal Paré" and the "Concert" are reproduced in the volume.

Jean-Michael Moreau, better known as Moreau le Jeune, was one of the most gifted, and surely one of the most attractive artists of eighteenth-century France. A miniaturist who could reproduce a likeness in the tiniest space, he drew on small sheets of paper whole panoramas. But, a man of extraordinary versatility, he did everything, from menu cards and concert tickets to portraits of Marie Antoinette. Book illustration was perhaps his most cherished field. Married to the granddaughter of Pierre Prault, the publisher, he undertook an ever increasing amount of work of this kind, designed title-pages, vignettes and tail-pieces in uncounted numbers. He surpassed Eisen in the elegance of his decorations, and had few equals in the illustration of the texts. Whether a classic or the work of a contemporary, he entered fully into the spirit and meaning of the book. Of course, he had his personal preferences. He loved to work most on the sentimental novels of the age.

A real opportunity came to Moreau le Jeune with the publication of *Le Monument du Costume.* It was in 1773 that Jean Henry Eberts, a Swiss banker established in Paris, commissioned his countryman Sigmund Freudenberger to make a series of twelve designs depicting the social life of the times. Freudenberger's *Suite d'Estampes,* executed in accordance with Eberts's plans, shows the day of a young lady from the moment of her awakening in the morning till she goes to bed at night. The engravings are pleasing and authentic records of the fashions and styles of the period, but obviously the Bernese Maecenas was not quite satisfied. He entrusted the continuation of the work to Moreau le Jeune, and between 1776 and 1783 the young artist produced twenty-four sepias — the second and third series of what has become known as *Le Monument du Costume.* Malbeste, Romanet, Patas, Trière, Simonet and others did the engravings. The first twelve plates tell the history of a young mother, and the other twelve that of a young dandy. The success of the work

was instantaneous, and these prints are regarded today, too, as triumphs of the engraver's art. "Le Déclaration de la Grossesse," "N'Ayez Pas Peur, ma Bonne Amie," "La Sortie de l'Opéra," "Le Souper Fin" — almost every one of the twenty-four plates have achieved their own popularity.

The engravings of *Le Monument du Costume* are reproduced and described in the fourth volume of the Widener catalogue.

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The volumes placed on view in the Treasure Room give a comprehensive idea of the French book of the eighteenth century. Selected with a view to variety, they represent the works of dozens of engravers.

For Eisen, Gravelot and Moreau le Jeune were not the only book illustrators of the eighteenth century. Almost all the other painter-engravers worked for publishers. Cochin, Choffard, Marillier, Liénard, Lingée, Saint-Quentin, Monnet, Vivier are merely a few names that come to one's mind. First frowned upon by the learned, the vignettes, *culs-de-lamps,* and border decorations became more and more an indispensable part of the book. The public loved these delicate drawings and insisted on having them. All books had to be illustrated. And the artists worked hand in hand with the printer. In no other period of book making did the illustration and decoration fit the volume as naturally as in the eighteenth century.

There is no space to describe here even the most interesting volumes in the exhibit. Only a few items can be pointed out. Hénault's *L'Histoire de France,* published by Prault in 1752 in four large volumes, is one of the most conspicuous works of the time. Cochin drew its ornaments, and its two hundred and forty portraits were executed by Odieuvre, Desrochers and others. One may see the twelve volumes of the *Théatre de Pierre Corneille,* with a frontispiece by Pierre and thirty-four full-page illustrations by Gravelot. There are several editions of La Fontaine's *Fables,* with hundreds of vignettes and illustrations by Oudry, Monnet, Lautherbourg, Caresme and others. Unfortunately, the 1762 edition, the most beautiful of all, is lacking in the Library. There are also the thirty-nine volumes of Rousseau's *Oeuvres Complètes,* published by Poinçot, with as many frontispieces and nearly a hundred figure compositions by Moreau le Jeune, Marillier, Le Barbier, Naigeon, Leclerc and others. The *Oeuvres Complètes* of Voltaire, in the famous Kehl edition, fill seventy volumes. Again Moreau le Jeune was the chief illustrator. Voltaire's portrait on the title-page of the first volume was engraved by Tardieu after the painting of Largillière. Many other works call for the visitor's attention. Dorat's *Baisers,* Baumarchais's *Mariage de Figaro,* Erasmus's *LÉ'loge de la Folie,* Fénélon's *Les Aventures de Télémaques,* or Marmontel's *Contes Moreaux* one cannot help noticing even in passing.

Among the original engravings placed on view, the works of Le Bas, Chereau, Flipart, Le Vasseur, Moyreau and Drevet are chiefly represented. Drevet portraits — as also the works of the seventeenth-century portraitists Edelinck and Nanteuil — are especially numerous in the Tosti collection.

The Library's possessions of eighteenth-century French books and original engravings will be described later in a special article in this Bulletin.

Zoltán Haraszti

The Newbery Medal Books

(Continued from the September and October issues)

The Publishers of the Newbery Medal Books

When a new book is given to the public, few people stop to consider the importance of the work done by its publisher. After all, it is the publisher who has the ultimate word as to whether a book shall be printed or not, and it is the publisher who puts the book into the final form in which it is sent out to the world of readers. The size, type, style of printing, the material and color of the cover, the book paper and jacket, and the manner of the illustrations must all be carefully selected.

During the last ten or twelve years much of the experimentation in book publishing has been in the field of children's literature. Frederic Melcher in an article entitled "Servants of Books" has remarked, "The production of a beautiful and suitable book for children gives as genuine a thrill to its publisher as it does to its author." That publishers, as a group, are taking a definite interest in the production of worth while children's books is evidenced by the fact that eight different publishers are represented in the Newbery Medal list of eleven books.

The publication of the Macmillan Company's children's books began long ago in a small bookshop opened in Aldersgate Lane, London, in 1843, by two brothers, Alexander and Daniel Macmillan. This little shop was later enlarged to include a publishing business. The majority of the first publications were of a theological or educational nature, but in 1856, with the publication of Charles Kingsley's *Westward Ho!*, the company made its first strikingly successful venture into the field of *belles lettres*. This was later followed by such notable books as Kingsley's *The Water Babies*, Carroll's *Alice's Adventures in Wonderland*, and Palgrave's *The Golden Treasury*. A New York branch office was established in 1870 as an agency to introduce the books of the London Company to the United States. This business soon grew to such a dimension that in 1896 it was organized as an independent firm. Since then two distinct companies have existed — Macmillan and Company, Limited, of London (still owned by the Macmillan family) and the Macmillan Company of New York.

The American company added to an already distinguished list of children's books such writers as Cornelia Meigs, Padraic Colum, and Beulah Marie Dix. For many years children's books (as separate from school books) were handled as part of the regular "trade" books. Believing that children's books are perhaps the most important of all books because they so largely influence a child's later outlook on life, Mr. George Platt Brett, President of the Macmillan Company, after careful study, decided to establish a separate department for the planning and production of books for boys and girls.

When in 1918 he selected Miss Louise Seaman to be in charge of this new department, it was an important day for Macmillan, but it was a greater day for children's literature. This occasion was significant, because it meant that for the first time in the history of the American publishing houses there would be a children's editor responsible for the creation of books for children. It meant that there would be more time for the right kind of relationship between the children's author and the publisher, time for enjoying manuscript reading, time for selecting the right children's books for publication, and time for planning and working out the format of the book. On the success of this department depended the future of the publication of children's books. And from the first the venture was very successful. Miss Seaman, with her ability, enthusiasm and imagination set a standard to be followed by other publishing houses. The children's department has collected the best of their publications in *The Macmillan Children's Classics,* headed by *Alice's Adventures in Wonderland.* That the Macmillan Company is living up to its aim of finding the best in literature for boys and girls is proved by the fact that three of the Newbery Medal Books — *The Cat Who Went to Heaven, The Trumpeter of Krakow,* and *Hitty* — are Macmillan publications.

The books of Doubleday, Doran are published in a plant of unusual beauty in Garden City, Long Island — a brick structure surrounded by pools, gardens and trees. This firm, founded in 1900 by Frank N. Doubleday and Walter Hines Page (Ambassador to England from 1913 to 1918), was known until 1928 as Doubleday, Page and Company.

As a publisher, Mr. Page was deeply interested in the political and social affairs of the country, particularly of the South. An early admirer of Booker T. Washington, he was responsible for the writing of *Up From Slavery.* He also encouraged Helen Keller to write *The Story of My Life.*

Following the Macmillan Company's example, Doubleday, Page started a children's department in 1922, and also selected as its head a highly talented woman, May Massee, recently gone to the Viking Press. Miss Massee thus formulated their program:

> We are trying to make interesting and beautiful books; books to read aloud and books to read to yourself, books to pore over and books to dip into now and then, books that make you laugh, or perhaps cry, books that make you think for yourself, books that make you talk, books that prepare the way for other books later on, and books that you want to keep always and read over and over.

Poppy Seed Cakes, Children of the Mountain Eagle, The Winged Horse, and *Tales From Silver Lands,* the Newbery Medal Committee's choice for 1925, are examples of the important work that is being accomplished by this company.

For over seventy years, until his death in 1923, Edward Payson Dutton, as head of the business, watched the firm of E. P. Dutton grow from a small room on the second floor in one of Boston's side streets to a large business in New York, with branch offices in all parts of the world. Mr. Dutton, in 1864, acquired the retail business and goodwill of Messrs. Ticknor and Fields, who for so many years had carried on their publishing and bookselling in Boston's Old Corner Bookstore, probably at that time the foremost book-

store in the United States. Five years later he sold the Old Corner Bookstore and moved to New York.

Mr. Dutton was always greatly interested in the publication of children's books. Through the influence of E. C. Swayne, a young man with little education but with an intuitive knowledge of human nature, he formed a close association with the Ernest Nister color-printing establishment at Nuremberg, a relationship which gave the company first place in the quality of the illustrations for their children's books.

"Dutton's Juveniles" had been known for years, but, realizing that the treatment of children's books was becoming more specialized every day, a separate juvenile department was formed in 1925, with Miss Marion Fiery of the New York Public Library at its head. One of the first books produced by this new department was A. A. Milne's *Winnie-the-Pooh*, followed by a new edition of *When We Were Very Young*. Under Miss Fiery's supervision two of the Newbery Medal books were published — *Gay-Neck*, one of the most outstanding and best examples of modern bookmaking, and *Shen of the Sea*. Miss Marion Cothran is successor to Miss Fiery.

A fund, known as the E. P. Dutton Fellowship for Library Work with Children in memory of Edward Payson Dutton, providing grants for study for three years, was given in 1929 by the president of the company to further library service for children and to arouse interest in children's work in all public libraries. Under the terms of the award, an annual allowance of $1,000 was given for approximately nine months' study in a school accredited by the American Library Association which offers a degree or a diploma in library work with children.

The House of Longman dates from 1724, when Thomas Longman took over the publishing and book selling business of William Taylor at the sign of "The Ship" in Paternoster Row, London. At the same time he acquired the house next door known as "The Black Swan." (It was five years earlier that William Taylor had issued the first edition of *Robinson Crusoe*, which has probably been reprinted more often than any other eighteenth-century book.) Through the years the firm grew steadily, taking in various partners, until in 1823 it became known as Longman, Hurst, Rees, Orme, Brown and Green — the first and last of these names being retained in the imprint today. Books such as Scott's *Guy Mannering*, Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde*, and Lang's *Fairy Book Series* may be found on the Longmans, Green list.

In 1887 the American House of Longman was established in New York and from the start it has been interested in the production of worth while books for boys and girls.

Miss Bertha Gunterman, head of the children's department, has published many noteworthy translations in an endeavor to make available for American children the best literature of other countries. Throughout its history the firm has been making special efforts to find the right books for the young reader, knowing that the child of today is the adult reader of tomorrow. In order to encourage new authors in the field of children's literature, Longmans, Green has established a juvenile fiction prize for the best book submitted for children between the ages of twelve and sixteen. The second of these prizes was

awarded to Mrs. Armer for *Waterless Mountain,* the book which also received the Newbery Medal awarded last year.

Little, Brown and Company — the oldest publishing house in Boston, if not in the United States — had its beginning in a little bookstore opened by Ebenezer Battelle, in 1874, on Marlborough Street (now that part of Washington Street which is between School and Eliot Streets). During the first years of its history the business changed hands several times, until in 1837 Charles C. Little and James Brown became the owners. The name of the firm, first changed to Charles C. Little and Company, later became Little and Brown, — and, in 1847, Little, Brown and Company, under which name it still operates.

Hard pressed for money, Louisa M. Alcott acted upon the advice of her publisher to write a story about girls. Because she knew only about the girls of her own family, she wove their lives into a book which is as greatly loved today as it was at the time of its publication. Thanks to an honest publisher, the author kept the copyright of *Little Women* and thus made her fortune. The stories of Louisa M. Alcott and many other books of real worth were added to the Little, Brown list when this company acquired the publishing business of the Roberts Brothers in 1898.

In 1925, Little, Brown formed an association with the Atlantic Monthly Press and took over their outstanding titles, among them the adventure stories of Charles Boardman Hawes, including *The Dark Frigate,* the 1924 Newbery Medal book. In May, 1927, Miss Lucille Gulliver, the author of several books herself, was placed in charge of the children's books. She successfully carried out Little, Brown's policy to publish only a few books for young people each year, but to have these few of exceptional merit. Miss Gulliver has recently left Little, Brown, but it is to be hoped that the noteworthy work she accomplished will be carried forward by some other well-qualified person.

From the time Frederick A. Stokes established the House of Stokes in 1881, his principle has been to publish only books of real literary or artistic value. The company has always been interested in the reproduction of paintings and drawings in colors, and was one of the earliest American firms to recognize the possibilities of the three-color plate process of engraving. It has employed this process widely, gradually abandoning the use of lithography.

Miss Helen Dean Fish, though not known officially as children's editor, doubtless had much to do with the attractive make-up of *The Voyages of Doctor Dolittle.* The Stokes Company has recently stated:

> We like to think that as a twentieth century publisher we have carried on John Newbery's tradition: that we are giving "wonder and delight" to children today through books lovely in content and appearance, and full of lasting memories.
>
> So we were particularly happy when Hugh Lofting was awarded the Newbery Medal for *The Voyages of Doctor Dolittle* as the best book published in 1922. It seemed to set a seal of approval on our efforts of more than forty years — to find and publish the best for children.

Besides the Doctor Dolittle books, *Little Black Sambo* by Helen Bannerman, the *Goops* tales by Gelett Burgess, *The Snow Baby* by Josephine Peary, *The Secret Garden* by Frances Hodgson Burnett, and *Jim Davis* by John Mase-

field are but a few of the outstanding children's books published by this firm.

From simple offices, in the chapel of the old Brick Church, Charles Scribner's Sons has grown to be one of the leading publishing houses in the United States. Founded by Charles Scribner in 1846, this house is the oldest publishing firm in New York owned and actively managed by the members of the family which established it.

It is interesting to note that Scribner's Sons were the original proprietors of the *St. Nicholas Magazine* under the editorship of Mary Mapes Dodge. *St. Nicholas* was founded on the recognition of a child's right to a good time. No writer ever seemed to Mrs. Dodge too distinguished to write for children. The stories in Kipling's *Jungle Books* were first written for *St. Nicholas,* and many books, today recognized as children's classics, appeared in serial form in this magazine.

Miss Carol Hinman is now director of Scribner's children's publications, carrying on a sound and valuable tradition. The *Scribner Illustrated Classics* contain such well-known titles as Mary Mapes Dodge's *Hans Brinker,* Howard Pyle's *King Arthur Tales,* and Robert Louis Stevenson's *Child's Garden of Verses.* Many of the best of the publications for younger readers are incorporated in the *Scribner Quality Group,* including James M. Barrie's *Peter Pan and Wendy,* Kenneth Grahame's *The Wind in the Willows,* and Will James's *Smoky,* the Newbery Medal book of 1927.

The newest of the Newbery Medal publishing houses, Boni and Liveright, was founded by Horace Liveright and Albert Boni in 1917. The emphasis of this firm has always been on the younger and more modern authors. If it had not been for the foresight of Mr. Liveright, *The Story of Mankind* might have remained unpublished for some time. Van Loon wrote it before history was generally acknowledged to be a fascinating and popular subject, rather than a dry study of dates and facts. He went to many publishers in New York with his manuscript, but each one shook his head and said, "Yes, this is a very pretty idea, but it won't sell." Finally he went to Mr. Liveright who realized its worth and accepted it. The book has gone through at least thirty American editions and has been translated into more than a dozen tongues.

It is to be noted that, following Macmillan's example, in practically every case a woman has been placed at the head of the important work of publishing books for boys and girls. As producers and editors, these women have succeeded in bringing out beautiful books, using every new available color process and working out economies in physical make-up, at a price that the public can pay. A shelf of the Newbery Medal books shows just how much can be accomplished along this line.

Children's Reactions to the Newbery Medal Books

It must be borne in mind that first and foremost the Newbery Medal books represent the best that has been published in the United States for children since 1921. The Medal is awarded not for the most *popular* children's book, but for the most *distinguished* children's book of the year. The books are selected, not because they are enjoyed by a large number of children,

but because they contain some remarkable qualities which place them apart from the ordinary children's book. As a group they lift the children above their everyday realm of reading to a higher literary plane.

In considering the Newbery Medal books one must also remember that a single book is selected each year from the books published during the previous year. This means that a book awarded the Medal one year may not be of as high quality as another which did not receive the Medal in a year which produced several very worth while children's books.

But what shall we answer to the question — "Why is it so important that children be lifted to a higher literary plane? Why not let them read the books they most enjoy and can read easily without urging them to attempt more difficult books?" Unconsciously children learn a great deal from their reading. In the biographical note to twelve year old Barbara Follett's remarkable book *The House Without Windows,* her father writes:

> Barbara's vocabulary at nine was, of course, a stratified arrangement of deposits from Walter de la Mare and George Macdonald, W. H. Hudson and Mark Twain, Shelley and Scott. No books meant more to her between the ages of six and ten, than *The Three Mulla-Mulgars, A Little Boy Lost,* and *The Princess and the Goblin.*

If it is shown to them, children respond very quickly to beauty in literature. In fact, they resent a story that is written in poor English. Through worth while books they escape from the ordinary level of everyday life into lands of fancy and imagination. They lay the foundation for future reading of outstanding adult literature and, at the same time, gain a broad-minded view of life.

It is the happy privilege of parents, teachers, story-tellers, librarians, and booksellers to introduce the Newbery Medal books to children.

Three of these books — *Tales from Silver Lands* by Charles J. Finger, *Shen of the Sea* by Arthur Chrisman, and *The Cat Who Went to Heaven* by Elizabeth Coatsworth — very definitely must be introduced to children in one way or another before they will be fully appreciated. These three books adapt themselves particularly well to story-telling. In fact, Mr. Finger's own children were enthusiastic listeners to his tales before they were written down, and it was they who selected the ones to be published in his book. That this book may be successfully presented to boys and girls has been proved many times. A nine year old Syrian boy, with little cultural background, but with a real love of books and reading brought *Tales from Silver Lands* back to the Library and with sparkling eyes said, "Oh, yes, I read every bit of this book and best of all I liked 'The Magic Knot.' I'm going to tell the other boys about it, so they'll read it too."

The Cat Who Went to Heaven, a beautiful and symbolic story on close examination, may at first appear to lack many of the qualities which appeal to a child. It is not about children, but rather about a poor Chinese artist. Here is found no happy family life, no exciting adventure and no thrilling plot. But, on the other hand, here is what may be termed the Cinderella of animal stories. Children always have a deep sympathy for the unfortunate and they follow eagerly the tale of the little cat who, though at first not wanted, later, by its friendliness and gentleness, gains its master's affection.

When, at the risk of having his picture refused, the artist places "Good Fortune" at the end of his procession of animals, a child's delight is quite complete. We, as adults, may feel that the ending is sad for the children, but the artistic and beautiful way in which the story is told makes the death of the little cat seem natural and not at all disturbing. The supervisor of story-telling at a large public library says, "It is a treasure to story-tellers — this book. Very seldom in modern stories do we find in so marked a degree this tellable quality. It has rhythm and it has the definite structure of a folk-tale." Most children are more interested in "Good Fortune" than they are in the legends about Buddha. The size of the book is, in a sense, unfortunate, because it is so often confused with the picture books, the more so because of its attractive full-page drawings of animals. Although the illustrations form such an important part of this book, a very young child cannot, in most cases, have any conception of its meaning. Rather it is for a nine or ten year old child who, while not understanding its philosophy and symbolism, will yet appreciate the beauty and rhythm of its style.

The most humorous of the Medal books — *Shen of the Sea* — is perhaps also the most imaginative. It is very evident that Mr. Chrisman thoroughly enjoyed writing these little tales. If an adult can succeed in arousing a child's interest in the fun found therein, he may be assured that the book will be enjoyed. The stories are successfully used in story hour, for it is a pleasure to tell them and children enjoy hearing them. In this age when the development of a child's sense of humor depends so greatly on comic movies and on the "funny" papers, books like *Shen of the Sea* help to show him that there is a less obvious, but just as real sense of fun to be found in worth while books.

Over ten years have passed since *The Story of Mankind* was written. Whereas it may perhaps be considered today as one of the least original of the Medal books, it must be remembered that it was the first book of its kind, and, as such, it represented a wide departure from the ordinary history book of its time, both in style and in illustrations. In the public library *The Story of Mankind* is consulted mainly for certain definite subjects, as, for example, the life of Napoleon; in the home library, however, where the child can read portions of it whenever he wishes, the book is very much enjoyed and has given pleasure to many children who have read it from cover to cover.

A few exceptional works, like *Alice in Wonderland,* are both popular and distinguished. *The Voyages of Doctor Dolittle,* easily termed the most popular of the Newbery Medal books, belongs in this class. The reasons for this are not difficult to discover. Written and illustrated for children, the book is read by both boys and girls from eight to twelve years of age, and younger children love it when it is read to them. It is exciting, humorous and alive, and is about animals, a favorite subject with children. It has been said that the small child takes it seriously for he really believes that animals do talk. The Doctor is a real character whom the children adore. One little boy, when returning his book to the Library, said: "I read the book the first thing in the morning and last thing at night. I read it through and then I read it kind of zig-zag. I traced the pictures with pencil so that I can keep them. At last my mother said, 'You take that book back to the library and don't get it out again for six months!' But I guess I know it most by heart."

Because it tells of a phase of American life that appeals to boys and girls, particularly to boys from nine to sixteen, *Smoky* is another book which needs little introduction. Alive with action, the book tells of cowboys, ranches, and the West. Nearly all boys love horses and it is not strange that the story is very real to them, for Mr. James writes:

> I was born and raised in the cow country. I am a cowboy, and what's put down in these pages is what I've lived, seen and went thru before I ever had any idea that my writing and sketches would ever appear before the public.

The cowboy lingo, used so picturesquely by the author, gives a flavor to the story that adds to its charm, though few writers could successfully imitate this style. The slang is such that there is little danger of its being adopted by the boys. When the volume is added to a library, the Newbery Medal edition should be purchased whenever possible.

Charles Boardman Hawes had an unusual ability for telling sea stories. He wrote about bloody encounters, attacks by pirates and ships in an enthusiastic, convincing, and at the same time thrilling manner. From beginning to end, *The Dark Frigate* moves in a succession of incidents exciting enough for any wide-awake boy or girl. It is a great pity that the outward form of the book is not more compelling. Both in the bookstore and in the library it is too often passed by, because there is nothing about its exterior to mark it as a "distinguished" contribution to children's books.

It is true that children have the happy faculty of skipping that which does not interest them in a book and of retaining that which appeals to them. Yet it is rather deplorable that Mr. Mukerji includes so much philosophic teaching in *Gay-Neck*. The average child thoroughly enjoys the life and adventures of *Gay-Neck* and, in most cases, skips over the part which he does not understand. If the geometric designs and initial letters do not give special pleasure to a child, the large double-page drawings certainly interest him.

If there were more colorful pictures in it, *The Trumpeter of Krakow* would have a stronger appeal to children. The sketches of Polish buildings and Polish countryside in black and white, though beautifully drawn with detail, do not attract a child's attention. It is a splendid story, although, perhaps, there is a little too much of the alchemist's art woven into it. One may see a hundred Italian boys sit spell-bound as a portion of *The Trumpeter of Krakow* is told to them in story hour.

From the bookshop point of view, *Hitty* has always been a "best seller." Perhaps this is partially due to the fact that parents enjoy it as much as children do, for it reads almost like an adult novel. From the library point of view, it is not always so successful. Many children do not like an "I" story, as they call *Hitty*. But when the book is presented not in the first person, but in the third, it becomes very popular. "After we have thus introduced *Hitty* in story hour," an experienced story teller explains, "we tell the children that Hitty will tell them the story in her own words if they will go to the library for the book." And so they go. Although it is a story of a wooden doll, the boys like it, if anything better than the girls, because of the whales and the exciting adventures. Its title is somewhat unfortunate, because boys do not like to ask at the library for a book with a girl's name, especially when this

book is about a doll. But when they are persuaded to read the book, they forget that Hitty is only a doll and they are much interested in following her career.

Waterless Mountain will be enjoyed only by the child with a real imagination. If the outward appearance of the book, on account of its quiet brown cover, does not particularly attract the child, the pictures should make him desire to read the story. At first it may be a little difficult for him; but even though he misses some of its beauty and mysticism, he will gain a love for "Younger Brother" that will make him want to read the book a second time. At one public library no attempts to circulate *Waterless Mountain* seemed to meet with success. Day after day the book remained on the shelf. Finally the librarian called upon a story teller for assistance. After he had told the boys and girls the story of "Little Brother," there was such a rush for the book that often there were as many as eight or ten names on the "waiting list." And this demand lasted throughout the summer months. The book is usually read by older boys and girls, though some younger children are also much interested in it. It should be introduced to as many children as possible. Reading a book aloud to a child is often an excellent substitute for a story hour.

Miss Katherine Lord, of Nantucket's Little Book House, writes, "The usual child wants a story that has some relation to the real life he knows," a book which "has to a degree his own view point, dealing with beings similar to himself."

Although recognizing the excellence of all the Newbery Medal books, it makes us pause for a moment when we realize that, except for *Waterless Mountain* which tells of the American Indian child, in this list of worth while books there is no story of present-day child life in this country or in any other country. We can but hope that perhaps some American author may write a story of present-day life that will take its place in the Newbery Medal group.

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On October eighteenth, at the Annual Conference of the American Library Association in Chicago, a new title was added to the list of the eleven Newbery Medal books — *Young Fu of the Upper Yangtze* by Elizabeth Foreman Lewis, illustrated by Kurt Wiese and published by the John C. Winston Company. Mrs. Lewis worked in China for several years as a missionary teacher. In her first published book she has given us a sympathetic and accurate picture of the life of a little Chinese boy who, at the end of a three years' apprenticeship to a coppersmith, is rewarded for his loyalty, courage and affection by being made an adopted son in his master's household. Kurt Wiese in his illustrations has admirably caught the spirit of the story, for he himself lived for six years in China.

Muriel E. Cann
Branch Department

Ten Books

The first volume of the *War Memoirs* [2305E.95] of Lloyd George chronicles the years 1914–15, but the reminiscences actually begin at an earlier point and trace the diplomatic and military movements that led to the catastrophe. As Chancellor of the Exchequer, Lloyd George as early as 1908 urged the maintenance of small craft rather than mammoth ships, the wisdom of which became apparent in the course of the World War. Together with Sir Edward Grey, the Foreign Secretary, he tried to bring about an elimination of the naval rivalry between Germany and Great Britain. The report of the German Ambassador, Count Metternich, about his conversation with the British statesmen throws a revealing light on their efforts, which, however, were doomed to failure because of the abnormal conceit of the Kaiser. "Impudence," "Cheekiness," "Bluff" are the most frequent ejaculations of the German War Lord on the margins of the ambassadorial report. And when Count Metternich intimates that the British Government considers an official proposal for the limitation of armaments, William exclaims in a rage, "That would be a declaration of war!" and again, "I should answer them with bombs!" Nevertheless, Lloyd George believes that "the last thing the vainglorious Kaiser wanted was a European war." None of the rulers or leading statesmen wanted war — with the possible exception of "the foolish Berchtold, the Austrian Premier, upon whom must be fixed the chief personal responsibility for most of what happened." The tragedy of the world was that "there were no great minds in authority which could have averted the catastrophe." Lloyd George writes that "had Edward Grey warned Germany in time of the point at which Britain would declare war, the issue would have been different . . ." In successive chapters, the author tells of the actual problems of the war: of the financial crisis, the moratorium, and the war budget, as well as his constant struggles for better munition supplies. As Minister of Munitions under the new Coalition government, he organized new factories, encouraged women's work in munitions production, and directed welfare work. The final chapters of the book deal mainly with discussions of the War Council and operations on the Eastern front. Lloyd George suggested an attack on the Central Powers through the Balkans; Lord Kitchener and other ministers, however, decided in favor of a naval attack in the Dardanelles. For Kitchener, indeed, Lloyd George had little regard; extremely stingy in the spending of ammunition, the British commander was most liberal in the sacrifice of human life. With all his good intent to write judiciously, Lloyd George cannot deny his instincts for administering here and there some adroit jabs. The book teems with sharp characterizations of soldiers and statesmen.

In the constant stream of new books the reader encounters once in a while a volume which makes him pause. Such a book is this symposium of eighteen experts, conducted by the Inter-Parliamentary Union at Geneva, and published under the title, *What would be the Character of a new War?* [7578.371]. The discussion was not held by the customary types of pacifists. Nearly half of the contributors are military men: generals of the British, French, German, American, Japanese armies. These are not people who grow hysterical at the thought of blood; they write calmly, dispassionately, and

technically. And this makes the book, if possible, even more harrowing — "the most terrible book which has ever been written," as it was called in England. We learn here from the mouth of experts that the last war was "primitive" as compared with what the next will be. The next war will have an altogether novel character. Whereas up to now armies have fought against armies, in the next war nations will fight against nations. No distinction will be made between soldiers on the one hand and women and children on the other. The weapons, too, will be far more efficient. High explosives have been invented with fifty times greater power than those used in the last war; thermite, for instance, generating a heat of three thousand degrees, will work its way through the thickest steel structures. With the incendiarism caused by aerial attacks will be correlated chemical warfare and the use of choking and blinding gases. Bacteriological warfare, including the poisoning of wells, will be another accepted method of destroying the enemy population. It all reads like a nightmare, but the statistical figures and chemical formulas given by these able generals may convince anyone that the discussion is in earnest.

In the form of the manuscript of a certain Dr. Philip Raven, lately of the League of Nations Secretariat — an entirely imaginary figure, of course — H. G. Wells has made his prognosis for the lot of mankind during the next one hundred and fifty years. *The Shape of Things to Come* [2218.161] is in the old vein of the author, and it may be said that it is one of the best things Mr. Wells has written for years. This "dream-book" with its bold conjectures, its combination of sound sense and extravagance, is a brilliant performance. The first part of the suppositious manuscript ends with the year 1933 and gives a review of the World War, of the Treaty of Versailles, and of the financial and moral breakdown of the post-war era. The history of the next thirty years is that of the Age of Frustration — with renewed warfare, famine, and pestilence. The last war cyclone which occurred between 1940 and 1950 left Europe a total wreck; the ensuing cholera and bubonic plague did the rest. "In January 1957 people were walking about in the deserted towns, breaking into empty houses, returning to abandoned homes, exploring back streets littered with gnawed bones of fully-clad skeletons, and they were still unable to realize that the wrath of Nature was over and life still before them . . ." And yet what actually was on hand — in the view of the inveterately optimistic Mr. Wells — was a world renaissance; the birth of the modern state. The struggle through which this new state had to pass before it became definitely established is the subject of the third part of Dr. Raven's script. The second conference at Basra, in 1978, finds "the Air and Sea Control" entrenched, building — in accordance with the doctrines of De Windt — a new world order. There still remained, of course, plenty of growing pains. Nationalists in various parts of the globe tried resurrections; the air dictatorship, however, mastered the situation. In the last part of the book we see the modern state in full bloom. By 2059 the opening phase of the new era came to an end and that of maturity began. The average man was much wiser then than his unfortunate forbear of the twentieth century. "His brain was far more neatly packed and better arranged, cleaner and better lubricated." Almost everything has become possible for this new *homo sapiens*.

Among recent biographies Milton Waldman's *England's Elizabeth* deserves a prominent place. The author seeks an explanation for the apparently miraculous change of England from an insignificant island to a prosperous, dominating European power, which took place during the forty-four years of the Queen's reign. And he finds an answer in her perfect devotion to England. "When half the royalty of Europe wanted to marry her," he writes, "and she quite dishonestly encouraged them, she warned each in turn that she would never marry, since she was already married and her husband was

England. She was telling the truth, but no man who heard her had the wit to see it . . ." Though surrounded with able counsellors, Queen Elizabeth was nevertheless her own Prime Minister, Chancellor of the Exchequer, Foreign and Home Secretaries; the Privy Council was no more than a body of busy and capable executives to carry out her word. Mr. Waldman's account of the many intrigues for the Queen's marriage, of her relations with Leicester, and of her handling of the Catholic plots and insurrections are both keen and colorful. Even the familiar story of Mary, Queen of Scots, acquires some fresh points of emphasis in his narrative. — The call-number is 6543.120.

Irina Skariatina, a Russian aristocrat by birth, has written under the title *First to go Back* [3069.169] a lively account of her return, after ten years, to her native Russia. Because her record had been approved by the Soviet government, she was allowed to visit her country with a *visé* from Moscow, and no obstacle seems to have been put in the way of her free contact with Russians of all kinds and occupations. In an easy, informal manner the author gives her experiences in Leningrad and Moscow, and then on her travels in the Ukraine and the Northern Caucasus. Much of the charm of the book lies in the juxtaposition of intimate reminiscences of life under the old régime and the lively, unprejudiced accounts of the vast changes that took shape under the Soviet government. The author notes with satisfaction the great improvement made since the early days of the Revolution. She visited schools, kindergartens, sanatoriums, factory kitchens, the Peasant's House of Culture, and a model prison where even murders get a two weeks' vacation on parole.

The chief distinction of *Poor Splendid Wings* [8062.01–103], a biography of the Rossettis and their circle, by Frances Winwar, lies in the rare combination of first-rate scholarship and the ability to write well. Without being a "romanticized biography," the book reads like a novel. Miss Winwar succeeded in capturing the youthful glow and fervor, and the peculiar charm, of the early Pre-Raphaelites. Her canvas is broad, yet the separate portraits all contribute to the life of the whole. The story is well known. In the 1840s a group of seven young men defied the conventionalities of contemporary British art and proclaimed their intention to study nature directly and to express a spiritual meaning. Their productions were at first received with indifference, then with ridicule or scandal, until finally the "sweet new style" gradually captured the public imagination. Central among the Pre-Raphaelites was the figure of Dante Gabriel Rossetti, with his early Christian inspiration and paganism. Miss Winwar relates with sure insight the tragic story of the beautiful Elizabeth Siddal, the model for Rossetti's "Beata Beatrix," and analyzes with equal penetration Rossetti's attachment to Janey Morris. The portraits of Christina Rossetti, Ruskin, Millais, Ford Madox Brown, as well as of the younger followers, Swinburne, William Morris, and Burne-Jones are all excellent. — The book won the $5,000 prize of the Atlantic Monthly.

A valuable contribution to the history of American journalism is *Watching the World Go By* [4226.469] by Willis J. Abbot. It was nearly half a century ago that Mr. Abbot, who is at present a contributing editor of "The Christian Science Monitor," began his journalistic career as a reporter on "The Times-Democrat" in New Orleans. His work later took him to Chicago, New York, and Washington, serving as Managing Editor and Editor-in-Chief on various large dailies. In his important positions he came into close contacts with public men; knew intimately Presidents, Presidential Nominees, and hosts of Governors and Senators. The political life of the United States, from the time of President Garfield to that of President Hoover, is the background of his reminiscences, told with wisdom and poise. The narrative of Mr. Abbot is, indeed, remarkable for the distinction of its tone. The author has the art of writing interestingly, without ever becoming egotistical or sensational. Meanwhile

he succeeds in presenting a multitude of events in a succinct way, and in drawing the portraits of a host of personages.

Those who know John Ruskin only through his "Modern Painters" or "Sesame and Lilies" (that work which Victorian parents decreed as proper reading for their daughters) will be surprised at the picture which R. H. Wilenski draws in his *John Ruskin* [4555.29]. In this book, which he regards as an introduction to the further study of Ruskin's life and work, the author emphasizes throughout Ruskin's mental illness. Ruskin had an impelling social conscience to serve his fellowmen, but he also had what the author calls "a manic impulse to preach." The latter was derived from the abnormal constitution of his mind; his seeming arrogance was sometimes manic depression and sometimes the expression of a personal or passing fear. "Whenever it occurs, if we collate the passage with the circumstance in which it was written, we pardon at once because we understand." And so Mr. Wilenski goes on explaining Ruskin's life and writings in terms of "rationalization" and "transference," "morbid elation" and "morbid depression." Unquestionably, this psychiatric approach yields some fresh facets of understanding; its ubiquitousness, however, seems overdone and becomes a bit irritating. But Mr. Wilenski is a reliable worker. He has drawn on the innumerable letters and diaries of Ruskin, and he writes with the care of a scholar about Ruskin's books on art, society, wealth, war, and religion.

America through Women's Eyes is an anthology of contemporary documents and of extracts from historical works by women from Colonial days to the present, edited by Mary R. Beard, whose excellent introductions to the texts give unity to the whole. It is an immediate vitality that all the writings contained in the book have in common: the accounts of pioneer work in the wilderness; the comments of such women as Abigail Adams and Mercy Warren on the events that led to the Revolution; the early reactions to the employment of women and children in factories; the criticism of slavery by Lydia Maria Child, and the less known protests of Southern ladies against northern and English anti-slavery agitation; the writings of religious liberals like Hannah Adams; the pioneer work for women's rights by Lucretia Mott and Elizabeth Cady Stanton; and the records of Clara Barton and less famous women workers during the Civil War. — The call-number is 2329.251.

The Tragedy of Lynching [5577.172] by Arthur F. Raper embodies the results of an investigation conducted during the last three years by the Southern Commission on the Study of Lynching. Between 1889 and 1930, according to the author, 3,724 people were lynched in the United States. and of the tens of thousands of lynchers and onlookers only 49 were indicted. In 1930, which is the year especially studied by the Commission, twenty-one lynchings occurred; all but one of the victims were negroes, of whom two were innocent, while the guilt of eleven men was doubtful. All of the lynchings took place in Southern states, except one each in Indiana and Missouri; and in all cases the mob acted at a distance of at least six miles from a larger town. Dr. Raper makes some illuminating observations on the composition of these mobs. Invariably, they are recruited from the shiftless, irresponsible part of the population, as regular working hours preclude participation in the desperado man-hunts, against which the peace officers and sheriffs in many cases offer only half-hearted, if any, resistance. Among the lynchers involved in the cases studied, only one had received a higher education, and this one had been formerly the inmate of an insane asylum. It is noticeable that middle-aged women and children join the mobs, but younger women are conspicuously absent. Though the National Guard may be called to break mob violence, its action is restricted by "county rights" which make it dependent on a request from the local sheriff. Behind the crime of lynching is the acquiescence of the public.

Library Notes

The Boston Public Library has a long series of Presidential autographs, from that of George Washington down to that of Franklin D. Roosevelt. This last the Library has received recently. It reads:

> The White House
> Washington
>
> For the Boston Public Library from one who has often used its excellent services.
>
> Franklin D. Roosevelt
> Sept. 6, 1933

***

Nearly three thousand librarians attended the fifty-fifth annual conference of the American Library Association, held in Chicago from October 16 to 21. Since the delegates of the International Library Federation — in which the library associations of the various countries are individually represented — had its meetings at the same time, the gathering had a distinctly international flavor.

Mr. Harry Miller Lydenberg, Assistant Director of the New York Public Library and President of the American Library Association, opened the first general session, at which he delivered the Presidential Address for 1933 on the topic "Some Unanswered Questions." There were several important addresses at the general meetings. M. Eugène Tisserant, Director of the Vatican Library, spoke on "What the preservation of the records of scholarship means to changing civilizations"; Mr. Arundell Esdaile, Secretary of the British Museum, discussed the social responsibility of the modern library; M. Isak Collijn, Director of the Royal Library at Stockholm, emphasized society's responsibility for maintaining institutions of education and scholarship; and finally Mr. Frederick P. Keppel, President of the Carnegie Corporation of New York, considered the responsibility of writers, publishers and librarians in promoting international understanding. Among the guest speakers were Professor Howard Mumford Jones, Professor of English at the University of Michigan, and Mr. Hervey Allen, author of "Anthony Adverse."

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Fifteen countries and the Vatican City were represented at the meetings of the International Library Federation. Besides M. Tisserant, Mr. Esdaile and M. Collijn, some of the most distinguished leaders of the library profession were present at the meetings. Dr. A. Vincent, Librarian of the Royal Library at Brussels, Dr. Hugo A. Krüss, Director-General of the Prussian State Library at Berlin, Dr. Wilhelm Munthe, Director of the University Library at Oslo, Dr. Marcel Godet, Director of the National Library at Berne, and Dr. T. P. Sevensma, Librarian of the League of Nations Library at Geneva, were among the delegates.

Dr. William Warner Bishop, Librarian of the University of Michigan Libraries and President of the International Library Federation, conducted the meetings. Mr. Milton E. Lord, Director of the Boston Public Library, took part in these conferences as a delegate of the American Library Association.

It was decided that the next World Congress of Librarians will be held in 1935. No decision was made about the place of the Congress.

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A large number of books, pamphlets, catalogues and magazine articles are available for the reader who wants to learn — in the Library — about the Chicago Exhibition.

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A Selected List of
Books Recently Added to the Library

THE SYMBOL = FOLLOWING A TITLE INDICATES THAT THE WORK IS A GIFT TO THE LIBRARY.

Amusements. Sports

Buckley, Joseph J. Advanced contract bridge (No dummy.) Boston, Angel Guardian Press. [1933.] (7), 41 pp. Illus. **4009B.138**

Culbertson, Ely. Culbertson's Own contract bridge self-teacher. [New York, Bridge World. 1933.] 64 pp. Illus. **4001.89**

Daglish, Eric Fitch. The dog owner's guide. Morrow. [1933.] xii, 243 pp. **6009B.298**
Illustrated with 20 wood engravings and 48 line drawings.

Forbes, William Cameron. As to polo. Dedham. The Author. 1929. 154 pp. **4005.151**

Kirkpatrick, W. T. Alpine days and nights. Allen & Unwin. [1932.] 198 pp. **4004.283**
Includes an article entitled "Solitary Climbs" by the late R. P. Hope.

Wells, Carolyn. All for fun. Brain teasers. Day. [1933.] 111 pp. **4009A.589**

In Bates Hall

Automobile green book. The All-in-one guide. Boston, Scarborough Motor Guide Co. [1933.] 964 pp. **B.H. Centre Desk**
Road reference and tourists' guide.

Boston, Mass. School Committee. Documents of the School Committee of the City of Boston for the year 1931. Boston. 1932. **B.H.561.8**

Congregational and Christian Churches, The year book of the. New York, General Council. [1932.] 402 pp. **B.H.642.37**
Contains the Congregational year book, Vol. no. 55, and The Chrisian annual, Vol. no. 61. 1932 statistics.

Index généralis. Annuaire général des universités. Paris. 1933. 2437 pp. **B.H.643.2**

Institut de France. Annuaire pour 1933. Paris. 1933. 359 pp. **B.H.642.71**

Union list of serials in libraries of the United States and Canada. Supplement July 1931–December 1932. New York, Wilson. 1933. 331 pp. **B.H.824.1**

Bibliography. Libraries

Block, Andrew. Sir J. M. Barrie; his first editions: points and values. London, Foyle. [1933.] xiv, 48 pp. ***A.554A.1**

Blumenthal, George. Catalogue des livres illustrés du XVIIIe siècle. Paris. 1932. 2 v. Plates. = ***6142.135**
Contents. — [1.] Bibliothèque. [2.] Album de reliures.
A catalogue of items in the library of George Blumenthal, in Paris.

Butler, Pierce. An introduction to library science. University of Chicago. [1933.] xvi, 118 pp. **6196.270.1**

Dolphin, The. A journal of the making of books. No. 1. [1933.] New York, Limited Editions Club. 1933. ****Q.98.56**

Hildreth, Gertrude Howell. A bibliography of mental tests and rating scales. New York, Psychological Corp. [1933.] 242 pp. ***2176.173**

Pan American Union, Columbus Memorial Library. Bibliography of the Liberator Simón Bolívar. [Washington. 1933.] 107 pp. Portraits. ***2150A.172**

Seybolt, Paul S. The first editions of Henry William Herbert, "Frank Forester," 1807–1858. A checklist. Privately printed. 1932. (10) pp. = ***A.4031A.1**

Shields, N. C. Italian translations in America. New York, Institute of French Studies. [1931.] viii, 410 pp. ***2163.91**

Swinnerton, Frank. Authors and the book trade. Knopf. 1932. (10), 146 pp. ***6127.165**

Biography

Single

Armstrong, H. C. Gray Wolf: Mustafa Kemal, an intimate study of a dictator. Minton, Balch. 1933. xi, 298 pp. **3087.192**

Benson, E. F. King Edward VII. An appreciation. London, Longmans, Green. 1933. v, 307 pp. Portraits. **2447.99**

Bobbé, Dorothie. De Witt Clinton. Minton, Balch. 1933. xi, 308 pp. **4449A.386**
De Witt Clinton (1769–1828) was for three terms Mayor of New York City, and was Governor of New York from 1817 to 1823.

Cloud, A. J., and **Vierling Kersey.** Episodes in the life of George Washington. Scribner. [1932.] x, 226 pp. Plates. **2345.397**

Dircks, Henry, *1806–1873.* The life, times, and scientific labours of the second Marquis of Worcester. London, Quaritch. 1865. xxiv, 624 pp. Plates.
4024.33=K.65.3=**K.112.5=**K.300.10**

Dunn, H. H. The crimson jester; Zapata of Mexico. McBride. 1933. xiv, 304 pp. Portraits. 4316.268
Contains much of revolutionary history of Mexico.

Maude, Aylmer. Marie Stopes: her work and play. Putnam. 1933. 299 pp. *P.77.805.2
Relates in part to Dr. Stopes's advocacy of birth control.

Mullin, Sarah Gertrude. Cecil Rhodes. Harper. 1933. vii, 449 pp. 3056.388

Waldman, Milton. England's Elizabeth. Houghton Mifflin Co. 1933. (9), 276 pp. 6543.120

White, John, *1600?–1683?* Last will of Elder John White, one of the first settlers of Hartford, Connecticut. Colingswood, N. J., Washburn. [1933.] 63, (3) pp. **Q.62.74
"Modeled after a 1607 copy of 'The first dialogue in English, betwixt a doctor of divinitie and a student of the lawes of England.'"

Wilkinson, Clennell. Cœur de Lion. Appleton-Century. 1933. ix, 171 pp. 6548.128

Collective

Beard, Annie E. S. Our foreign-born citizens. What they have done for America. Revised and enlarged by Frederica Beard. Crowell. [1932.] ix, 396 pp. 4349.366R
Contents. — Felix Adler. — Louis Agassiz. — Michael Anagnos. — Mary Antin. — John J. Audubon. — Alexander Graham Bell. — James Gordon Bennett. — Edward Bok. — Andrew Carnegie. — J. Pulitzer. — C. Schurz. — C. P. Steinmetz.

Lask, I. M., *adapter and translator.* Princes in Israel, or records of the House of David. London, Nirenstein. 1931. 256 pp. Plates. = West End Branch (3037.199)
From the Hebrew.

Oddie, E. M., *pseud.* The Bonapartes in the New World. London, Mathews & Marrot. 1932. xi, 302 pp. 2659A.199

Sitwell, Edith. The English eccentrics. Houghton Mifflin. 1933. 332 pp. 2446.135
A chapter on Margaret Fuller is included among the portraits of English characters.

Whitham, J. Mills. Men and women of the French Revolution. Viking. 1933. x, 419 pp. Portraits. 4618.25

Memoirs. Letters

Bald, R. C., *compiler.* Literary friendships in the age of Wordsworth. An anthology. Cambridge Univ. 1932. xxiv, 283 pp. 4555.202
Extracts from letters, diaries, and other works of the romantic period.

Bradford, Gamaliel. The journal of Gamaliel Bradford, 1883–1932. Edited by Van Wyck Brooks. Houghton Mifflin. 1933. xiii, 560 pp. 4347.429

Butler, Smedley. Old Gimlet eye: the adventures of Smedley D. Butler as told to Lowell Thomas. Farrar & Rinehart, Inc. [1933.] (9), 310 pp. Plates. 2349.278

Lubbock, Constance A., *editor.* The Herschel chronicle. The life story of William Herschel and his sister Caroline Herschel. Macmillan. 1933. x, 388 pp. 3923.83
Includes quotations from letters and papers which deal with the English astronomer's theories and discoveries, also letters from other contemporary scientists.

Martin, Franklin Henry. The joy of living. An autobiography. Doubleday, Doran. 1933. 2 v. Plates. 3738.142
Contents. — 1. Personal and professional reminiscences. 2. The World War.

Reitz, Deneys. Afrikander. Minton, Balch. 1933. 320 pp. 3059A.258
An account of the author's adventures in Madagascar at the close of the Boer War, and in German Southwest Africa, German East Africa and France during the World War.

Stein, Gertrude. The autobiography of Alice B. Toklas. Literary Guild. [1933.] (7), 310 pp. Plates. 4448.634
An autobiography of Gertrude Stein herself.

Toulouse Lautrec de Savine, *Comte de.* Pull devil, pull baker. Literary Guild. 1933. xiv, 275 pp. 3069.1012
Memoirs of a "Don Juan of our days," edited by Stella Baker.

Warrender, *Lady* Maud Ashley-Cooper. My first sixty years. London, Cassell. [1933.] xii, 307 pp. Portraits. 2449A.182
Contains reminiscences of celebrities, mainly British, and an anthology of the books of the first, third, and seventh Earls of Shafteshury.

In Business Branch

These books are to be obtained at the Business Branch, 20 City Hall Ave.

American hatter directory of the manufacturing and jobbing hat trades and allied branches, Fall, 1933. New York, Hat Trade Pub. Co., 1933. 296 pp. **TS2182.A51

Angas, L. L. B. Inflate or perish. London, St. Clements Press. 1932. 101 pp. NBS

Armaments year-book, 1933. Geneva, League of Nations, 1933. 1048 pp. **UA15.A72

Australia. Bureau of census and statistics. Official year book of the commonwealth of Australia, 1932. Canberra, 1933. 893 pp. **Ref.

Bratter, Herbert M. Silver market dictionary. New York, Commodity Exchange. 1933. 202 pp. **Ref.

Bromage, Arthur W. American county government. New York, Sears. 1933. 306 pp. NBS

Cigar and tobacco world annual, 1933. London, Cigar and Tobacco World. 1933. 144 pp. **Ref.

Corporation of foreign bondholders, London. Annual report, 1932. London, Council House. 1933. 471 pp. **HG4705.C82

Curtis Publishing Co., Advertising department. Leading advertisers, showing advertising investments of advertisers spending $20,000 or more in thirty-five leading national publications in the calendar year 1932. Philadelphia, Curtis Pub. Co., 1933. 121 pp. **Ref.

Davies, George R., and Walter F. Crowder. Methods of statistical analysis in the social sciences. Wiley. 1933. 355 pp. NBS

Davison's textile buyers guide, 1933. New York, Davison. 1933. 92 pp. **TS1535.D26

Durbin, E. F. M. Purchasing power and trade depression; a critique of under-consumption theories. London, Toronto, Jonathan Cape, 1933. 198 pp. NBS

Farm implement news buyer's guide, 1933. Chicago, Farm Implement News Co. 1933. 352 pp. **S673.F23

Jones, Bassett. Debt and production; the operating characteristics of our industrial economy. Day. 1933. 147 pp. NBS

Lewis, Howard T. The motion picture industry. Van Nostrand. 1933. 454 pp. NBS

Manufacturers record, Baltimore. Blue book of southern progress, 1933. Baltimore, Manufacturers Record Pub. Co. 1932. 82 pp. **Ref.

Mirrors of Wall Street; with drawings by Hugo Gellert. Putnam. 1933. 268 pp. NBS

New Zealand. Census and statistics office. New Zealand official year book, 1933. Wellington, N. Z., 1932. 725 pp. **Ref.

O'Conner, Harvey. Mellon's millions; the biography of a fortune; the life and times of Andrew W. Mellon. Day. 1933. 443 pp. Illus. NBS

People's year book; the 16th annual of the English and Scottish co-operative wholesale societies, 1933. Manchester & Glasgow, Co-operative Wholesale Society. 1933. 364 pp. Illus. **HD2951.P41

Samson, Leon. Toward a united front: a philosophy for American workers. Farrar & Rinehart. 1933. 276 pp. NBS

Sudan almanac, 1933. Compiled in the Sudan Agency, Cairo. London, H. M. Stationery Office. 1932. 138 pp. **Ref.

Tead, Ordway, and Henry C. **Metcalf.** Labor relations under the Recovery act. McGraw-Hill. 1933. 259 pp. NBS

Young, Benjamin E. Bank cost control. Rand McNally. 1933. 299 pp. NBS

Foreword by R. H. Brunkhorst.

Children's Books

Kipling, Rudyard. Just so stories. Illustrated . . . by J. M. Gleason and Paul Bransom. [Garden City Pub. Co. 1933.] Z.F.12k16

National Recreation Association. Recreational games and programs. [1933.] New York. [1933.] Z.70d38.1

Paine, Albert Bigelow. The Arkansaw Bear, complete. Philadelphia, Henry Altemus Co. [1929.] Plates. Music. = Z.F.7p3

"The Arkansaw Bear" and "The Arkansaw Bear and Elsie" in one volume. Pictures by Frank Ver Beck.

Drama. Stage

Essays

Castle Square Theatre, Boston. [A collection of souvenir photographs of the first cast. Compiled by Allen A. Brown.] [Boston. 1897.] 14 portraits in portfolio. = **T.10.55

Mortier, Alfred. Quinze ans de théâtre (1917–1932). Paris. 1933. 587 pp. 4677.186

Royde-Smith, Naomi Gwladys. Portrait of Mrs. Siddons. A study in four parts. Viking. 1933. xviii, 296 pp. 2547.238

Smith, Logan Pearsall. On reading Shakespeare. Harcourt, Brace. [1933.] (5), 191 pp. 4599A.460

Plays

In English

Brooke, C. F. Tucker, and Nathaniel Burton **Paradise,** *compilers.* English drama, 1580–1642. Heath. [1933.] viii, 1044 pp. 4572.178

Crothers, Rachel. When ladies meet. A comedy [in three acts]. New York, French. 1932. (5), 147 pp. 4409B.1267

Dorfman, Nat N. Take my tip. A comedy in three acts. New York, French. 1932. 81 pp. Plates. 4409B.1290

Marriott, J. W., *compiler.* The best one-act plays of 1932. London, Harrap. 1933. 4579A.916

Masefield, John. End and beginning. [A play in one act.] Macmillan. 1933. (8), 50 pp. 4579A.910

Depicts the execution of Mary, Queen of Scots.

Rice, Elmer. Plays of Elmer Rice. London, Gollancz. 1933. 447 pp. 4409B.789

Contents. — The adding machine. — Street scene. — See Naples and die. — Counsellor-at-law.

In French

Dostoevski, Fedor M., *1822–1881.* Crime et châtiment. Vingt tableaux. Adaptés et mis en scène d'après F. M. Dostoiewsky [par] Gaston Baty. [Paris.] 1933. 30 pp. Plates. 6571.1181

Jerome, Jerome K., *1859–1927.* Le locataire du troisième sur la cour. (Une rêverie.) Pièce en trois actes. Traduite et adaptée par Mme. Andrée Méry. [Paris.] 1933. 26 pp. Plates. 6671.1180

Adapted from "The Passing of the Third Floor Back."

Roger-Marx, Claude. Dimanche. Comédie en un acte. [Paris.] 1933. 9 pp. No. 1 in 6671.1167

Economics

Baird, Frieda, and Claude Leon **Benner.** Ten years of federal intermediate credits. Washington. 1933. xvi, 416 pp. 9332.31A30

Borsodi, Ralph. Flight from the city. The story of a new way to family security. Harper. 1933. xv, 194 pp. 9338.573A20

On American economic conditions, the Dayton, Ohio, homestead units, and the author's self-subsistence homestead.

Einzig, Paul. Montagu Norman: a study in financial statesmanship. Kegan Paul, Trench, Trubner. 1932. ix, 255 pp. 9332.042A19

The policies and administration of the Governor of the Bank of England.

Hazlitt, Henry, editor. A practical program for America. Harcourt, Brace. [1932.] x, 133 pp. 9330.173A26

Contents. — World action for world recovery, by H. Hazlitt. — Toward a new tax program, by E. R. A. Seligman. — Unemployment insurance, by L. Wolman. — Housing and common sense, by C. S. Stein. — Can the American farm be saved? by E. G. Nourse. — Big business and the anti-trust laws, by W. H. Hamilton. — Etc.

Huebner, Solomon S., and David McCahan. Life insurance as . . . investment. Appleton-Century. 1933. xxii, 291 pp. 9368.3A115

Keynes, John Maynard. The means to prosperity. Harcourt, Brace. [1933.] (5), 37 pp. 9330.1A213

Relates to British conditions.

Knickerbocker, H. R. Can Europe recover? London, Lane. [1932.] 308 pp. 9330.940A17

Lee, Josh, and Perrill Munch, *compilers.* A debate handbook on taxation: a bibliography with selected articles. [Norman. 1933.] 228 pp. 5598.356

MacCaw, Malcolm. Fifty ways to save money. London, Longmans, Green. 1933. vi, 145 pp. 3588.219

Miller, Sidney Lincoln. Inland transportation. Principles and policies. McGraw-Hill. 1933. xviii, 822 pp. 9385.9A24

Analyzes motor, inland water, air, pipe line and railway transportation.

Monteith, R. J., and A. S. Burack. Methods and procedure in federal purchasing. Boston. Bruce Humphries. [1933.] 349 pp. *9351.82A30

Overstreet, Harry Allen. We move in new directions. Norton. [1933.] 284 pp. 9330.1A214

Contents. — Toward economic self-respect. — Re-thinking what we have accepted. — Ways ahead.

Prendergast, William Ambrose. Public utilities and the people. Appleton-Century. 1933. vii, 379 pp. 9381.09A36

Price, Walter Winston. We have recovered before! Harper. 1933. 102 pp. 9332.75A85

A comparison of the present depression with the major depressions of the past century, 1837–1857–1873–1893.

Tucker, Josiah, *1713–1799.* Josiah Tucker: a selection from his economic and political writings. Columbia Univ. 1931. (9), 576 pp. 9330.9A40

Van Zeeland, Paul. A view of Europe, 1932. Johns Hopkins. 1933. vi, 153 pp. 9330.940A18

"An interpretative essay on some workings of economic nationalism."

Education

Bennett, M. E. College and life: problems of self-discovery and self-direction. McGraw-Hill. 1933. xiv, 456 pp. 3598.653

Columbia University. A quarter century of learning, 1904–1929. New York. 1931. vi, 380 pp. 4499.285

Lectures delivered at Columbia University on the occasion of the one hundred and seventy-fifth anniversary of its founding.

Dienst, Charles Franklin. The administration of endowments. Columbia Univ. 1933. xi, 131 pp. *3592.220.560

With special reference to the public schools and institutional trusts of Idaho.

Dransfield, J. Edgar. Administration of enrichment to superior children in the typical classroom. Columbia Univ. 1933. v, 107 pp. *3592.220.558

Kuhlmann, William D. Teacher absence and leave regulations. Columbia Univ. 1933. vii, 75 pp. *3592.220.564

Lee, Dorris May. The importance of reading for achieving in grades four, five, and six. Columbia Univ. 1933. viii, 64 pp. *3592.220.556

Pannell, Henry Clifton. The preparation and work of Alabama high school teachers. Columbia Univ. 1933. vi, 118 pp. Tables. Forms. *3592.220.551

Peterson, Francis Edwin. Philosophies of education current in the preparation of teachers in the United States. Columbia Univ. 1933. v, 147 pp. *3592.220.528

A study of four state teachers colleges, twelve normal schools, and nine liberal arts colleges.

Sparling, Edward James. Do college students choose vocations wisely? Columbia Univ. 1933. v, 110 pp. *3592.220.561

The purpose of this study is to determine the amount of information possessed by a student about the vocation which he has chosen.

Stratton, Dorothy C. Problems of students in a graduate school of education. Columbia Univ. 1933. x, 167 pp. *3592.220.550

Finance, social relationships, leisure, and personal problems are considered.

Whitcraft, Leslie Harper. Some influences of the requirements and examinations of the College Entrance Examination Board on mathematics in secondary schools of the United States. Columbia Univ. 1933. x, 115 pp. *3592.220.557

Contains analysis of text books and courses of study in reference to the examinations.

Essays. History of Literature

Allinson, Anne Crosby Emery. Selected essays. With a biography by Gertrude Slaughter. Harcourt, Brace. [1933.] 286 pp. 4409A.744

Bancroft, William Wallace. Joseph Conrad; his philosophy of life. Philadelphia. 1931. (7), 94 pp. = 2556.190

Bynner, Witter. The persistence of poetry. Book Club of California. 1929. (7), 29 pp. **Q.101.12

Cunliffe, J. W. English literature in the twentieth century. Macmillan. 1933. (7), 341 pp. 2559.197

Emerson, Ralph Waldo, *1803–1882.* The heart of Emerson's essays. Selected from his complete works. Edited with an introduction and notes by Bliss Perry. Houghton Mifflin. 1933. vi, 368 pp. 2400A.39

Empson, William. Seven types of ambiguity. London, Chatto & Windus. 1930. (5), 325 pp. 4559.416

Relates mainly to English literature.

Evans, Joan, and Mary S. Serjeantson, *compilers.* English mediaeval lapidaries. London. 1933. xii, 205 pp. *2417.190

Mohl, Ruth. The three estates in medieval and Renaissance literature. Columbia Univ. 1933. xi, 425 pp. Facsimiles. 4558.301

Schoumacker, L. Erckmann-Chatrian. Étude biographique et critique d'après des documents inédits. Paris. 1933. 409 pp. *4870a.150.62

Shaw, Bernard. Major critical essays. Constable. [1932.] vii, 332 pp. 4559A.455

Contents. — The quintessence of Ibsenism. — The perfect Wagnerite. — The sanity of art.

Fiction

In English

Aesop's Fables. Samuel Croxall's translation, with a bibliographical note by Victor Scholderer and numerous facsimiles of Florentine woodcuts. [Oxford,] Limited Editions Club. 1933. (19), 210 pp. **Q.98.54

This edition was arranged by Bruce Rogers and printed by John Johnson at the University Press, Oxford.

Aldrich, Bess Streeter. Miss Bishop. Appleton-Century. 1933. 54.684

A story of a woman teacher at a Midwestern college from 1876 to the present day.

Austin, Frank. The return of the rancher. Dodd, Mead. 1933. Illus. 54.646

A Western story.

Bailey, Temple. Enchanted ground. Penn. [1933.] 54.677

The scene is laid on the Gulf of Florida.

Ballew, Charles, *pseud.* One crazy cowboy. Morrow. 1933. Illus. 54.674

Beith, Janet. No second spring. Stokes. 1933. 54.669

A story of the wife of a preacher in the Scottish Highlands in the '30's.

Biggers, Earl Derr. Earl Derr Biggers tells ten stories. Bobbs-Merrill. [1933.] 54.683

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Masefield, John. The Conway from her foundation to the present day. Macmillan. 1933. (10), 235 pp. Plates. 3955.138
The Conway is the Mercantile Marine School Ship, stationed in the River Mersey for the purpose of training English boys to become seamen.

Philosophy. Ethics

Berkeley, George, *Bishop of Cloyne, 1684–1753*. Berkeley's Commonplace book. Edited with introduction, notes and index by G. A. Johnston. London, Faber & Faber. [1930.] xxiv, 158 pp. 3609A.328
Philosophical observations.

Hambidge, Gove. Time to live. Adventures in the use of leisure. McGraw-Hill. 1933. xi, 144 pp. 3589A.261
Contents. — Why time to live. — Time and fundamentals. — Time for simplicity. — Time and the body. — Time and the mind. — Time and the heart. — Time the tyrant.

Horne, Herman Harrell. The essentials of leadership, and other papers in moral and religious education. Nashville, Tenn., Cokesbury Press. [1931.] 136 pp. 3589.520

Meyerson, Emile. Identity and reality. Allen & Unwin. [1930.] 495 pp. 3604.305
On the theory of knowledge.

Santayana, George. Some turns of thought in modern philosophy. Five essays. Cambridge Univ. 1933. (5), 121 pp. 3609.394
Contents. — Locke and the frontiers of common sense. — Fifty years of British idealism. — Revolutions in science. — A long way round to Nirvana. — The prestige of the infinite.

Poetry

Dante Alighieri. Dante's Inferno. With a translation into English triple rhyme by Laurence Binyon. London, Macmillan. 1933. ix, 401 pp. 2799.130

— The divine comedy . . . translated into English verse by Melville Best Anderson, with notes and elucidations by the translator and with an introduction by Arthur Livingston. New York, Limited Editions Club. 1932. xxi, 491 pp. **Q.98.40

Brunner, Karl, *editor*. The seven sages of Rome (Southern version). London, Early English Text Soc. 1933. 233 pp. *2417.191
The present edition of the Middle-English narratives has been made from the Auchinleck MS. with the variants of four other MSS. in British libraries.

Herrick, Robert, *1591–1674*. Herrick. His flowers. Oxford, Daniel. 1891. (10), 30, (12) pp. **Q.72.10

Kahn, Theodore Charles. Moweaqua, and other poems. [New Haven, Columbia Printing Co. 1933.] 62 pp. = *A.4680.1

Knox, E. V. Humorous verse. An anthology. Chatto & Windus. [1932.] xix, 236 pp. 6569.338

Omar Khayyám. Rubáiyát of Omar Khayyám, the astronomer-poet of Persia. Trans-

lated into English verse [by Edward Fitzgerald]. Bernard Quaritch . . . 1859. [*Facsimile.* Cambridge, Mass., Omar Khayyám Club of America. 1909.] 21 pp. *A.6570.12

Phillips, Marie Tello. Book of verses. New York, Clark & Fritts. 1932. (11), 81 pp. Plates. = 2399A.472

— Ten thousand candles [and other poems]. A souvenir of Pittsburgh, Pennsylvania. [Pittsburgh, Pa., The Author. 1930.] 63 pp. Plates. Music. = 2399A.471

— The honeysuckle and the rose [and other poems]. [Pittsburgh, Pa., The Author. 1933.] (13), 92 pp. = 2399A.469

Schauffler, Robert Haven, *compiler.* Hallowe'en. Its origin, spirit, celebration, and significance as related in prose and verse. Dodd, Mead. 1933. xxii, 391 pp. 4400B.36

Untermeyer, Louis, *compiler.* A critical anthology: modern American poetry, modern British poetry. Combined edition. Harcourt, Brace. [1933.] 790 pp. *4569A.602

Webb, James M. Mary's vision. Hartford, Case, Lockwood & Brainard. 1874. 180 pp. = *A.9532.1

Politics and Government

Domestic Affairs

Abbot, Willis John. Watching the world go by. Little, Brown. 1933. 358 pp. 4226.469
Largely about political events in the United States.

Van Vleck, William Cabell. The administrative control of aliens; a study in administrative law and procedure. Commonwealth Fund. 1932. ix, 260 pp. 9325.73A83

Foreign Nations

Armstrong, Hamilton Fish. Hitler's Reich. The first phase. Macmillan. 1933. (9), 73 pp. 2819.167

Hindus, Maurice G. The great offensive. London, Gollancz. 1933. 286 pp. 3069.957
Description of life in Russia under sovietism.

Hoover, Calvin B. Germany enters the Third Reich. Macmillan. 1933. (11), 243 pp. 2819.156

Roll, Erich. Spotlight on Germany. A survey of her [contemporary] economic and political problems. Faber & Faber. [1933.] 302 pp. 9338.043A17

International Relations

Beals, Carleton. The crime of Cuba. Lippincott. [1933.] 439 pp. Plates. 4318.316
Largely on relations between Cuba and United States.

Benes, Eduard. La question du directoire européen et la revision des frontières. Prague. 1933. 92 pp. = 4817.94

Etherton, *Colonel* P. T., and Hessell Tiltman. Japan: mistress of the Pacific? London, Jarrolds. 1933. 302 pp. Plates. 3019.397

Florinsky, Michael T. World revolution and the U.S.S.R. Macmillan. 1933. xiv, 264 pp. 3569A.626
Contents. — The doctrine of world Revolution. — The period of "Sturm und Drang", 1918–1920. — Low tide, 1921–1924. — "Socialism in a single country." — International implications of the new doctrine. — Toward coöperation.

Hsü, Shuhsi. Essays on the Manchurian problem. Shanghai. 1932. xxii, 349 pp. 3019.443

Interparliamentary Union for the Promotion of International Arbitration. What would be the character of a new war? By Sir Norman Angell . . . [and 17 others]. Smith & Haas. 1933. xii, 420 pp. 7578.371

League of Nations. Essential facts about the League of Nations. Geneva. 1933. 140 pp. 2309D.341

Nichols, Beverley. Cry havoc! Doubleday, Doran. 1933. (9), 275 pp. 7578.425
On international peace and war.

Political Science

Kent, Irving F. A short study of state capitalism. [Concord, The Author. 1933.] 37 pp. = 3567.459

Magruder, Frank Abbott, and Guy Shirk Claire. The Constitution. McGraw-Hill. 1933. xii, 395 pp. 4329.516

Small, Norman J. Some presidential interpretations of the Presidency. Baltimore. 1932. 208 pp. = 4227.368

Psychology

Baudouin, Charles. The mind of the child: a psychoanalytical study. Dodd, Mead. [1933.] 282 pp. 7598.418

Campbell, Percy Alfonso. Consciousness: brain child. East Cleveland, O. 1933. (8), 109 pp. = 3606.48

Oliver, John Rathbone. Psychiatry and mental health. Scribner. 1933. xiv, 330 pp. 5609.252
An earlier edition is entitled: "Pastoral Psychiatry and mental Health."

Wolfe, Walter Béran. Nervous breakdown: its cause and cure. Farrar & Rinehart. [1933.] xv, 240 pp. *7597.269

Religion. Theology

British Society of Franciscan Studies. Report for 1932. [London. 1932.] *3517.116

Burgess, Francis Guild. The romance of the Book of Common Prayer. Milwaukee, Morehouse. 1932. (9), 133 pp. 3449A.472

Goddard, Dwight. The principle and practice of Mahayana Buddhism. Thetford, Vt. 1933. xxiv, 100 pp. = 3495.194
An interpretation of Professor Suzuki's translation of Ashvaghosha's "Awakening of Faith."

Hutchinson, Paul. The ordeal of Western religion. Houghton Mifflin. 1933. xiv, 130 pp. 3488.382
"Lays bare the three-sided struggle of the Church with the State, with society, and with its own dogmas."

Inge, W. R. Things new and old. London, Longmans, Green. 1933. (5), 105 pp. 3459A.273
Sermons and addresses in Great St. Mary's Cambridge . . . January 28th to February 5th.

Jones, E. Stanley. Christ and human suffering. New York, Abingdon. [1933.] 231 pp. 3488.323

Magni, Verano. "Ecco il Santo." La vita di San Francesco raccontata dai suoi familiari, con prefazione di Fr. Girolamo Golubovich. Firenze. 1931. 354 pp. **FR16.M27

Potter, Charles Francis. Humanizing religion. Harper. 1933. (5), 265 pp. 5584.130
On humanism.

Sadowsky, Solomon. Hillel. Rochester, N. Y., Ledger Printing Co. [1932.] 95 pp. = West End Branch (3497.293)
Includes an article on Rabbi Jochanan ben Zakkai.

Sharp, Dallas Lore. Christ and his time. New York, Abingdon. [1933.] 256 pp. 3476.76

Swift, Arthur Lessner, *editor*. Religion today: a challenging enigma. Whittlesey House. 1933. xvi. 300 pp. 3488.447
A collection of articles by various contributors.

Wilson, Grace H. The religious and educational philosophy of the Young Women's Christian Association. Columbia Univ. 1933. (7), 156 pp. *3592.220.554
"A historical study of the changing religious and social emphases of the Association as they relate to changes in its educational philosophy."

Science

Astronomy

Eddington, A. S. The rotation of the galaxy; being the Halley Lecture delivered on 30 May, 1930. Clarendon. 1930. 30 pp. **E.5147.140

Gillette, George Francis. The rational non-mystical cosmos. The mysticism of science exploded. Major "mysteries" solved . . . The new physics . . . 3d private edition. [New York.] 1933. (6), xvi, 384 pp. Illus. = 3929.264
The title of the original edition was "The Dance of the Electrons;" of the second, "The Cycle of Power and the unitary Theory."

Biology

Jennings, H. S. The universe and life. Yale. 1933. (5), 94 pp. 5827.266
Contents. — The nature and potentialities of the universe as revealed by the study of biology. The production of new and unpredictable phenomena as time passes, including life and mind. — Etc.

Turck, Fenton Benedict. The action of the living cell; experimental researches in biology. Macmillan. 1933. xi, 308 pp. 5822.124

Geology

Fairchild, Herman Le Roy. The Geological Society of America, 1888–1930. A chapter in earth science history. New York. 1932. xvii, 232 pp. Portraits. 3862.101

Moore, Elwood S. The mineral resources of Canada. Toronto, Ryerson Press. [1933.] xv, 301 pp. 3865.230

Physics. Chemistry

Bragg, *Sir* William Henry. The universe of light. London, Bell. 1933. 283 pp. 8231.14

Thompson, C. J. S. The lure and romance of alchemy. London, Harrap. [1932.] (4), 249 pp. Plates. 8261.24

Zoology. Paleontology

Fenton, Carroll Lane. The world of fossils. Appleton-Century. 1933. x. 183 pp. 3878.22

Merriam, John Campbell, and Chester Stock. The Felidæ of Rancho La Brea. Washington. 1932. xvi, 231 pp. 7910.522
On Pleistocene fossils.

Roule, Louis. Fishes, their journeys and migrations. Norton. 1933. 270 pp. 5905.89
Translated from the French. Introduction by William Beebe.

Miscellaneous

Malisoff, William Marias. Meet the sciences. Baltimore, Williams & Wilkins. 1932. (9), 196 pp. 3919.134

Rusby, Henry Hurd. Jungle memories. Whittlesey House. 1933. 388 pp. 3856.159
An account of a trip to South America for the purpose of studying medicinal plants.

Sociology

Civilization

Beard, Mary R., *compiler*. America through women's eyes. Macmillan. 1933. (9), 558 pp 2329.251
Experiences of women, told by themselves, in the development and growth of the United States.

Wells, H. G. The shape of things to come. Macmillan. 1933. ix, 431 pp. 2218.161

Labor

Lee, Josh, and Perrill Munch, *compilers*. A debate handbook on unemployment insurance. [Norman. 1932.] 232 pp. 5598.355
A brief and bibliography with selected articles.

Nelson, Eleanor. Women at work; a century of industrial change. Washington, United States, Department of Labor. 1933. iii, 50 pp. Illus. = 5585.121

Samson, Leon. Toward a united front. A philosophy for American workers. Farrar & Rinehart. [1933.] 276 pp. 3569A.450

Taylor, Eleanor, and Andria Taylor Hourwich. Children's progress, 1833–1933. Washington, United States, Department of Labor. 1933. (24) pp. Illus. = 5584.3

Tead, Ordway, and Henry Clayton Metcalf. Labor relations under the Recovery Act. Whittlesey House. 1933. 259 pp. 9381.A11

Prohibition

Cambiaire, Célestin Pierre. The Black Horse of the Apocalypse (wine, alcohol, and civilization). Paris. 1932. xii, 482 pp. 7588.461

Gordon, Ernest. The dry fight in Europe and its relation to America. Published by Women's National Committee for Law Enforcement. Takoma Park, D. C., Washington College Press. [1933.] 246 pp. = 7588.422

Social Studies

Dublin, Louis Israel, and Bessie **Bunzell.** To be or not to be; a study of suicide. Smith & Haas. 1933. x, 443 pp. 3585.186

Includes statistics, a historical survey, an account of the legal aspects of the subject and of life insurance, as well as discussions of environment and psychological motives.

Raper, Arthur F. The tragedy of lynching. Chapel Hill. 1933. viii, 499 pp. 5577.172

The author is Research Secretary of the Southern Commission on the Study of Lynching.

Ross, Edward A. The outlines of sociology. Century. [1933.] xiii, 455 pp. 3567.857

Technology

Civil Engineering. Ships

Farmer, Weston, *editor.* How to build 20 boats. Minneapolis, Minn., Fawcett. 1933. 145 pp. Plates. 4019C.23

"A manual of boat designs completely illustrated, giving instructions for building 20 different popular small craft."

Wilkinson, F., and F. J. **Forty.** Bituminous emulsions for use in road works. An introduction to their composition, manufacture and use. London, Contractors' Record. [1932.] 395 pp. Plates. 4027A.3

Electrical Engineering. Radio

American Radio Relay League. Hints and kinks for the radio amateur. West Hartford, Conn. 1933. 80 pp. Illus. 8017D.13

"A symposium of the selected practical money-saving ideas of 189 experimenters."

— The radio amateur's licence manual. West Hartford, Conn. 1933. 30 pp. 8017C.11

Includes questions and answers for class A, B and C examinations.

Anderson, J. E., and Herman **Bernard.** Audio power amplifiers. [New York,] Hennessy Radio Pub. Corp. 1929. 193 pp. 8017B.50

Gray, Alexander. Principles and practice of electrical engineering. Revised by G. A. Wallace. 4th edition. McGraw-Hill. 1933. xiii, 538 pp. Illus. 8010D.14T

Rider, John F. Perpetual trouble shooter's manual. Complete index for . . . manuals. Vol. 1–3. New York. 1933. *8010B.10

United States, Federal Radio Commission. Rules governing amateur stations. Washington. 1933. 8 pp. = *8017D.11

Manufacture. Metallurgy

American Society for Testing Materials, and American Foundrymans Association. Symposium on steel castings. Philadelphia, Pa. 1932. 254 pp. Illus. 8025A.49

Jones, Harry A. Metal-work for grades VII, VIII, and IX. Milwaukee, Bruce. 1933. 112 pp. Plates. 8035.185

Modern Brewery. With which is consolidated Brewer's Art. Monthly. Vol. 10 (no. 1, 2). July 15, Aug. 15, 1933. New York. 1933. Illus. *8030A.195

Routson, H. W. The lockeyist. Oakland. [The author. 1933.] 258 pp. 8035C.45

"A 'synthetic' title created with the idea of modernizing an art or profession, seemingly burdened with an obsolete and antiquated name and well worthy of a rechristening."

Travel and Description

Brooks, Charles Stephen. An Italian winter. Harcourt, Brace. [1933.] (10), 350 pp. 2768.185

Burnham-Willets, Anita. Round the world on a penny. Covici, Friede. 1933. 256 pp. 6279.194

Century of Progress International Exposition, Chicago, 1933. Official guide book of the fair. 1933. Chicago, a Century of Progress. 1933. 193 pp. Plates. *4379A.279

Greenfield, Eric Viele. Spain progresses: the impressions and experiences of a student and traveler in Spain. Boston, Badger. [1932.] 213 pp. 3098.514

Martens, Otto, and Franz Oskar **Karstedt,** *editors.* The African handbook and traveller's guide. Edited for the German African lines. Macmillan. 1932. 948 pp. *3059A.470

Philby, H. St. J. B. The empty quarter: being a description of the Great South Desert of Arabia known as Rub' al Khali. Constable. 1933. xxiv, 443 pp. 3048.367

Pierce, Bessie Louise, and Joe L. **Norris,** *compilers.* As others see Chicago: impressions of visitors, 1673–1933. Univ. of Chicago. [1933.] xiii, 540 pp. 4379A.262

Contents. — The beginning of a city. — An era of expansion. — The rise of a modern city. — From world's fair to world's fair.

Roberts, S. C. The charm of Cambridge. London, Black. 1933. x, 142 pp. Plates. 2462.186

Illustrated with distinctive pencil drawings by W. G. Blackall.

Vie d'Italia, Le. Rivista mensile del Touring Club Italiano. Anno 39 (no. 1–8). Gennaio-agosto 1933. [Milano. 1933.] *2764.85

Yates, Helen Eva. Bali: enchanted isle. A travel book. Houghton Mifflin. 1933. 3–188 pp. Plates. 3049A.432

Gifts to the Library

With the Names of the Givers

A Selection

Boyd, Scott, Santa Barbara, Cal. The Tracy Family — The Winslow Family. Compiled by Scott Lee Boyd. Santa Barbara, 1933. (Number 72 of an edition of two hundred copies.)

British Museum, Trustees of London, England. Catalogue of the Greek, Etruscan and Roman paintings and mosaics in the British Museum. By R. P. Hinks. London, 1933.

Photographs of casts of Persian sculptures of the Achaemenid Period, mostly from Persepolis. 12 plates. London, 1932.

A guide to the principal coins of the Greeks, from c. 700 B.C. to 270 A.D., based on the work of Barclay V. Head. London, 1932.

British Museum: Catalogue of additions to the manuscripts, 1916–1920. London, 1933.

Macomber, A. Kingsley, Paris, France. Gustaf V. Konung av Sverige. Minnesskrift med anledning av Konung Gustaf V. Lindsfors Bowförlag, Stockholm, 1933. (Number 107 of a bibliophile edition of 250 copies.)

Maryland War Records Commission, Baltimore, Md. Maryland in the World War, 1917–1919. Military and Naval Service Records. Baltimore, Maryland War Records Commission, 1933. (Two volumes and a case of maps.)

North Carolina, State Board of Charities and Public Welfare, Raleigh, N.C. Negro child welfare in North Carolina: a Rosenwald study. Directed by Wiley Britton Sanders, under the joint auspices of the North Carolina State Board of Charities and Public Welfare and the School of Public Welfare, the University of North Carolina. Chapel Hill, University of North Carolina Press, 1933.

Princeton Theological Seminary, Princeton, J. J. Biographical catalogue of the Princeton Theological Seminary, 1815–1932. Compiled by Rev. Edward Howell Roberts. Princeton, The Theological Seminary, 1933.

Rowe, Henry S. The ancestry of John Simmons, founder of Simmons College. Comipled by Henry S. Rowe. (Number 143 of 150 copies privately printed.)

Verette, Rev. Adrien, Newmarket, N. H. Paroisse Saint Charles-Borromée, Dover, New Hampshire, 1893–1933. Publiée par La Société Saint Jean-Baptiste de Dover. Manchester, 1933. Volumes 1 and 2.

Western Pennsylvania School for the Blind, Pittsburgh, Pa. Courage and success from the evening altar. By Dr. Carl Wallace Petty. Published by the Bolmes-Schenley Literary Society of the Western Pennsylvania School for the Blind. Pittsburgh, Charles L. Taylor Press, 1933. (Printed in braille, grade 1½, for the use of the blind.)

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THE PUBLIC LIBRARY OF THE CITY OF BOSTON: PRINTING DEPARTMENT.

More Books

THE BULLETIN OF
THE BOSTON PUBLIC LIBRARY

December 1933

More Books is published monthly, except in July and August, by the Trustees of the Public Library of the City of Boston at 230 Dartmouth Street, for free distribution at the Library and its Branches, and at a subscription price of fifty cents a year by mail. Entered as second-class matter, March 16, 1926, at the Post Office at Boston, Mass., under the Act of August 24, 1912. Printed at the Boston Public Library, 15–17 Blagden Street. December, 1933. Vol. VIII, No. 10.

More Books

The Bulletin of the Boston Public Library

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XVth-Century Books in the Library

THIS is the eleventh instalment of the descriptive list of fifteenth-century books in the Boston Public Library. The list was begun in the November 1929 issue of More Books, and has been continued through the issues for January, February, October and November 1930, May, June and December 1931, January and October 1932. So far the Library's fifteenth-century books printed in Germany, Italy, Switzerland, and France have been described. The present and the next issue are devoted to the Spanish *incunabula* in the Library.

Fifteenth-century Spanish books are very rare, especially outside of Spain. The German scholar Konrad Haebler, the most thorough student of early printing in Spain, enumerates a total of 720 titles, produced by about fifty printers working in twenty-five cities. The number of works published in Spain during the fifteenth century is comparatively large, but most of these works exist to-day in a few copies only. The Church in Spain, which at the beginning was very favorable to printing — in no other country had so many ecclesiastics taken interest in the press — turned later, under the influence of the Inquisition, hostile to the printed book. During the sixteenth century innumerable *incunabula* were destroyed, with the result that many titles produced in Spain have not survived even in a single copy.

11.29.33: 4M/75

In America, particularly, Spanish *incunabula* are scarce — though the exhibit held last year at the Grolier Club in New York shows that even in this field a remarkable progress has been made in American book-collecting. Most of the volumes which were shown at the exhibit are owned, however, by private individuals. A number of items were contributed by the Library of the Hispanic Society of America.

All the Spanish *incunabula* in the Boston Public Library were received with the Ticknor Library. Most of them were owned by George Ticknor himself, while the rest were bought in accordance with the terms of his bequest. The books, as pencil notes on the leaves show, were constantly used by Ticknor; almost all of them are mentioned in his *History of Spanish Literature.* The wealth of the Ticknor Library is, indeed, immense. Once — one recalls the fact with pride —the four thousand volumes of this library constituted one of the three richest collections of early Spanish books outside of Spain. The Ticknor Library, with the additions acquired through the income of the Ticknor Fund, numbers over seven thousand volumes to-day. It is still one of the most valuable collections of early Spanish books to be found anywhere.

The number of *incunabula,* however, is small even in the Ticknor Library. In all, the group consists of twelve volumes, besides two items which bear fifteenth-century dates, but which were undoubtedly produced later. Seven cities are represented in it, and all twelve volumes were issued by different printers. Five of the books were printed at Seville — the largest center of early printing in Spain — and two at Salamanca, whose famous university had attracted the early printers. From a typographical point of view the group, within its small scope, is fairly representative. One may find in it the work of Menardo Ungut, Fadrique de Basilea, and Pablo Hurus — the best and most artistic printers of fifteenth-century Spain. Most of the volumes contain ornamental initials, and several, in addition, are embellished with woodcuts.

The majority of the early printers of Spain — according to Haebler, about two-thirds — were Germans; but once in Spain, these foreign craftsmen adapted their style to the spirit of their new country. Thus the Spanish *incunabula* possess distinctive national characteristics which one cannot fail to recognize even at first sight. The frequent use of the woodcut on the title-page, mainly showing a coat-of-arms, is one of the peculiarities of fifteenth-century Spanish books; the other is the typography. The first few books produced by Lambert Palmart in 1474 at Valencia were printed with Roman type; during the next thirty years, however, hardly a single volume was printed in Spain with that type. Only Gothic characters were used, composed of heavy strokes and impressed upon the paper with an abundance of ink. But the heaviness of the page is usually relieved by the generous spacing of the letters — separating, so to speak, the black and white areas of the page. The result is a certain gravity and splendor: a quality which one is accustomed to associate with the spirit of Spain.

Several volumes in the Boston Public Library are described by Haebler as existing only in the Biblioteca Nacional in Madrid and in the British Museum — or only in the British Museum. None of the items in the Boston

Public Library is mentioned by him. Thus it is hoped that the list here published may furnish needed information to students of Spanish *incunabula*.

The books described in the present article have been placed on view in the Treasure Room of the Library.

SEVILLE

MENARDO UNGUT AND STANISLAO POLONO

COLUMNA, AEGIDIUS DE. Regimiento de Principes. 20 October, 1494.

Hain 112; Haebler 156.

Printed with gothic type, in two columns, 45 lines to a column. It has 255 leaves; f. 250 is blank and the last five leaves are unnumbered. The size of a leaf is 298 × 208 mm., while the text in a column measures 220 × 70 mm. There are fine woodcut initials throughout the volume; frequently, however, empty space has been left for the letter. The title-page consists of a large woodcut: the picture of a young king on his throne, with a sword in his right hand and his left hand resting on a globe — and underneath, the title of the book. The volume is bound in brown leather, with the name of the former owner, Doctor Rodriguez Zapata, embossed in the frame.

The woodcut on the title-page purports to be the portrait of Philip the Fair, King of France from 1285 to 1314, whose tutor Egidio de Colonna was, and for whose edification this treatise, *The Education of Princes*, was written. The Spanish translation was similarly produced for the benefit of a prince. It was made by Juan García de Castrojeriz for Don Pedro, heir to Alfonso XI, and himself King of Spain from 1350 to 1368. The reign of Philip the Fair has been called "the reign of the devil"; and Peter of Spain was surnamed by his subjects "Peter the Cruel." It seems that neither the Latin original nor the Spanish translation of Egidio's great work achieved the effect for which they were intended.

Nevertheless, the *De Regimine Principum* is one of the most important pedagogical books of the Middle Ages. Thomas Aquinas, for several years Egidio's master at the University of Paris, wrote a treatise with the same title for the son of a King of Cyprus; his essay, however, remained a fragment. There is, besides, another *De Regimine Principum* — known also as *De Secretis Secretorum* — which under Aristotle's name was very popular. But Colonna's volume is by far the most comprehensive of the three.

The work consists of three books: the first dealing with the individual, the second with the family, and the third with the state. Each book is divided into several parts, and each part into numerous chapters.

In the first part of Book I the author emphasizes that princes must seek their happiness in the love of God. In the second part he insists on the importance of prudence. "Princes must always bear in mind what may be useful to their kingdoms; must scrutinize everything with an eye to the possible good or evil consequences." Discussing the other cardinal virtues, he gives equally useful advice. "Courage lies midway between timidity and audacity. He who inclines towards timidity, should throw himself rather

toward the side of audacity; for it is much easier to temper an audacious than to strengthen a timid character." Intemperance is an especially harmful trait; and it is more shameful than cowardice. In the third part, Colonna examines the passions. Opposed to each other in pairs, these are twelve in number: love and hatred, desire and aversion, hope and despair, fear and impetuosity, joy and sorrow, gentleness and anger. The fourth part treats of the habits which are most becoming to a young prince.

The subject of Book II is the government of the family. The master has three important relationships in his home: to his wife, to his children, and to his servants. The first part instructs how to treat one's wife with both affection and discretion; and the third justifies the inequality among men. "Inequality is a natural consequence of the diversity of minds, and of the inferiority of some people as compared with others. When the body dominates the soul, man is physically or morally ill; similarly, when those who ought to obey are in command, the state is in danger."

But the most significant part of Book II — indeed, of the whole work — is the second part, which is a complete educational treatise in itself. The parents must care for their children, who are to be brought up in religion and given the proper physical and moral education. The eighth chapter gives a detailed review of what a boy should study. "The sciences are seven: grammar, dialectic, rhetoric, music, arithmetic, geometry, and astronomy." After commenting upon each subject of this ancient *trivium* and *quadrivium*, the author turns to the other sciences. "Natural philosophy, which teaches the nature of things, is more excellent than any of these. Metaphysic is still more so. But above all other sciences stands theology, which teaches about God and the angels — and not only on the ground of human observation, but on that of divine revelation." Useful and necessary are, besides, the study of ethics, economics, and politics as well as of perspective and medicine. From the varying importance of these sciences derives the standing of the scientists themselves. Naturally, the highest rank belongs to the theologian.

The last three chapters of this second part of Book II are devoted to the problem of bringing up daughters. "The best way of protecting the innocence of girls," the author writes, "is to have them avoid evil opportunity. They should be duly supervised and kept guarded from limitless peregrinations. When by sauntering in the country girls become accustomed to meet men, they develop a familiarity with them and lose their shy reserve. But when women lose their reserve, they lose the control that holds them. For not reason but shyness is the strong rein which diverts women, especially girls, from unseemly acts."

In the first part of Book III Egidio refutes the false opinions of philosophers about the state; in the second he discusses the problems of government in peace; and in the third, those in time of war. There are six forms of government according to him: three good — monarchy, aristocracy, and the constitutional republic (the *politeía* of Aristotle): and three bad — tyranny oligarchy, and democracy. Monarchy is the best of all; and hereditary monarchy is better than elective, because it has the support of tradition. Despotic monarchy, however, is both dangerous and harmful. The equitable distri-

TITLE-PAGE OF THE "REGIMIENTO DE PRINCIPES" BY AEGIDIUS DE COLUMNA
PRINTED BY UNGUT AND STANISLAO AT SEVILLE IN 1494

FACSIMILE, SLIGHTLY REDUCED

bution and collection of taxes, the regulation of trade and commerce, the proper care of ports, highways, and streets are among the chief problems of peace-time government; but the most important of all is the supervision of the laws and the proper exercise of justice. Yet the prince must also be prepared to be the leader of the state in time of war. "Since he will have a good reason for war if the enemy unjustly disturbs the peace and happiness of his subjects, the king should know all about war and the means of repulsing the enemy."

Egidio de Colonna was thirty-eight years old when he composed this work. Born in 1247 in Rome, of one of the most distinguished families of the city, he entered in his youth the Santa Maria del Popolo, a monastery of the then newly-founded order of the Augustines. At eighteen he was sent to Paris to study at the University, and he stayed there for fifteen years, receiving his doctorate in 1281. It was probably in 1269 and 1270 that he listened to the lectures of Thomas Aquinas, whose influence remained with him all his life. His Commentaries on Peter Lombard's *Sentences* and his studies of Aristotle early won for Egidio — generally referred to as the *doctor fundatissimus* — a high reputation. The King, Philip III, invited him to be his son's tutor, an appointment which led to the writing of *The Education of Princes*. Meanwhile Egidio steadily rose in his order. In 1284 the General Chapter elected him Provincial of Rouen, and in 1287 it declared that his teachings represented the official views of the order. Five years later he was made, by unanimous vote, General Vicar of the Augustines. Before his term of three years expired, the new pope, Boniface VIII, appointed him Archbishop of Bourges, a position which he held until his death in 1316.

These twenty years of Egidio's tenure as Archbishop were stormy times for the Papacy. Engaged in his deadly controversy with the King of France, Boniface VIII summoned Egidio more than once to Rome and kept him there for years as one of his closest advisers. Although he had been teacher of Philip the Fair, the Archbishop of Bourges remained loyal to the Pope, whose election he defended in his *Apologia pro Bonifatio VIII*. The quarrel of the Pope and the King reached a critical point in 1301 over the arrest of the bishop of Pamiers, who was tried by the King's tribunal for *lèse-majesté*. Boniface threatened the King with excommunication and convoked the French prelates to Rome. Forty-five abbots, bishops and archbishops — among them Egidio — obeyed the order, in spite of the King's prohibition. In revenge Philip ordered the sequestration of their properties. From Rome the synod of the prelates issued the famous Bull "Unam Sanctam," asserting in the strongest terms the Pope's prerogatives over the King. The fight to a finish was now inevitable. Philip —often called the Henry VIII of France — was determined to break ruthlessly the Pope's power. His chancellor, Guillaume de Nogaret, went to Anagni to seize Boniface and drag him before a council. Imprisoned in the Vatican, where he was conducted from Anagni, Boniface died in October 1303, and with him ended the medieval power of the Papacy.

During the reign of Clement V — the former Archbishop of Bordeaux, and a rival of Egidio for the primacy of Aquitaine — Egidio had, of course, his difficulties. Clement was the creature of Philip, and Egidio happened to

be on the wrong side. In the contention over the abolition of the order of the Templars, however, Egidio gave his support to Philip. His treatise *Contra Exemptos,* directed against the order, helped to reconciliate the King. He died on a mission in Avignon, in December 1316.

Egidio's works are very numerous, in the fields of both theology and philosophy. Félix Lajard in his study *Gilles de Rome* (Vol. XXX of the *Histoire Littéraire de la France*) gives seventy-three titles as authentic and sixty-four as more or less doubtful. The *De Regimine Principum,* which exists in many early manuscripts, was first printed in 1473, without the name of the printer or the city; and printed again in the same year at Augsburg by Günther Zainer. Four other Latin editions were produced in the fifteenth century.

The Spanish translation was made before 1350. Juan García, confessor of Queen Maria, the wife of Alfonso XI, undertook the task at the request of Bernardo, the Bishop of Osma. This work, however, is not a mere translation, for it contains much original material.

Ungut and Stanislao were among the most productive of the early printers of Spain. Settling at Seville in 1490, they published during the next nine years over sixty works. Ungut then disappeared, but Stanislao carried on the business till 1504, when he sold it to Juan Cromberger. The initials which Ungut and Stanislao used are especially remarkable for their variety and beauty. Many of their books are decorated with a woodcut on the title-page. Their printer's mark was a tree, with two escutcheons hanging from the branches with the letters M and S upon them.

Bought in November 1902.

CUATRO ALEMANES COMPAÑEROS

PALENCIA, Alfonso de. Universal Vocabulario en Latin y en Romance. Vol. I. 1490.

Hain 12,257; Haebler 510.

Printed with gothic type in two columns, 53 to 55 lines in each. Vol. I consists of 313 leaves, and Vol. II (lacking in the Library), of 240. The size of a leaf is 295 × 207 mm., and the text in a column measures 221 × 72 mm. Leaves 110 and 111 are missing, but the text has been supplied, by an early hand, on the margin of leaves 104–113. Bound in old vellum.

This is the oldest Castilian dictionary. The first Castilian grammar, by Antonio de Lebrixa, was published two years later.

Alfonso de Palencia was born in 1423 in Seville or, according to some authorities, in Palencia. As a young man he went to study to Italy, where he was admitted to the intimate circle of Cardinal Bessarion. On his return to Spain he became involved in the political dissentions which filled the reign of the impotent Henry IV. Palencia joined the ranks of the malcontents, and was not a little influential in bringing about the marriage of Isabella (the sister of Henry IV) to Ferdinand of Aragon. Upon the accession of the latter to the throne, he was one of the most trusted men in the court, executing many confidential services for the Sovereigns. His later years Palencia spent mostly in Seville, engaged in historical and literary under-

takings, and writing in both Latin and Spanish. Perhaps his most important works are the *Tres Decadas* and the *Crónica de Enrique IV*, in which he recorded the main events of his time. He also translated into Castilian numerous works from Latin and Italian, among them Plutarch's *Lives* and Josephus Flavius's *Jewish War*. In the Biblioteca Nacional in Madrid there are some twenty unpublished manuscripts of his, bearing chiefly on the history of his age. He died in 1492.

The German printing firm of the "Cuatro Alemanes Compañeros" began its work in Seville in 1490. Its members were Paulo de Colonia, Juan Pegnitzer, Tomas Glockner, and Magnus Herbst, Jr. In 1493 Paulo de Colonia left the partnership, which continued from then on as the "Tres Alemanes Compañeros."

George Ticknor's copy.

JUAN PEGNITZER AND MAGNUS HERBST

SENECA, Lucius annaeus. Proverbios. [With glosses by Pero Diaz.] 18 February, 1500.

Haebler 620.

Printed with gothic type in two columns, 46 lines in each. It has 76 leaves; the size of a leaf is 265 × 190 mm., and the text in a column measures 226 × 73 mm. There are a few woodcut initials, but in most cases empty space is left for the letter. The verso of the last leaf is occupied by a large woodcut showing the coat of arms of the royal dynasty of Spain.

It is not known who was the author of the original translation of Seneca's *Proverbs* into Castilian. Doctor Pero Diaz, who supplied the glosses to the printed edition, was a canon in Toledo. The book was first printed in Zamora in 1482 and had several editions during the fifteenth century. Still more popular was Diaz's edition of the *Proverbs* of the Marquis of Santillana, for which he composed similar glosses.

"Juan Pegnitzer and Magnus Herbst" is what was left of the "Tres Alemanes Compañeros" after Tomas Glockner left the firm in 1499.

George Ticknor's copy.

PEDRO BRUN AND JUAN GENTIL

MEXIA, Ferante. Nobiliario. 30 June, 1492.

Hain 11,133; Haebler 411.

Printed with gothic type of two sizes, in two columns, 48 or 49 lines to a column. It has 96 leaves; the size of a leaf is 285 × 196 mm., and the text in a column measures 221 × 66 mm. The last two leaves and small portions of ff. 81 and 93 are supplied in manuscript. There are numerous fine woodcut initials throughout the volume. Manuscript notes on back of title-page.

"A curious book, written with Castilian dignity of style, and full of the feudal spirit of an age that believed in the inherent qualities of noble blood," Ticknor remarks.

According to the preface, the *Nobiliario* was composed between 1477 and 1485. There is in the Biblioteca Nacional in Madrid a manuscript copy

of the work which states that the copy was made from the original in 1479. Thus it is probable that Ferante Mexia (Fernan Mejia) finished his book by that date, later revising it and adding some chapters. Hain lists a first edition of the work supposedly printed in 1485; but no known copy exists of this edition.

Pedro (Pierre) Brun was a native of Geneva. He first worked at Barcelona, where he was associated with Nicolao Spindeler as early as 1478. A few years later he disappears from record, and little is known of his life until he turns up again at Seville in 1492 in company with the Italian, Juan Gentil. His woodcut initials are very charming.

George Ticknor's copy.

TRES ALEMANES COMPAÑEROS

ORTIZ, Alonso. Cinco Tratados. 1493.

Hain 12,109; Haebler 503.

Printed with gothic type in two columns, 42 to 44 lines in each. It has 100 leaves; the size of a leaf is 270 × 190 mm., while the text in a column measures 210 × 68 mm. There are beautiful woodcut initials throughout the volume. The last leaf has been mended. Bound in old vellum.

The five "treatises" included in the volume are:

The Wound of the King;

Consolatory Address to the Princess of Portugal;

An Oration to the King and Queen, in Latin and Spanish;

Two Letters to the King and Queen: one by the City of Toledo and the other by the Chapter of the Church of Toledo;

Treatise against the Letter of the Prothonotary Lucena.

Alonso Ortiz, the author of these essays and letters, was a canon of the Church of Toledo. A learned man, equally versatile in Greek, Hebrew and Arabic, he acquired in his time a high reputation as the revisor of the Mozarabic Breviary and Missal, which were printed in Toledo in 1500 and 1502.

The treatise on *The Wound of the King* was called forth by the attempt made on the life of King Ferdinand on December 7, 1492, at Barcelona where he was visiting. As the King was leaving the palace in which he held court, an old peasant rushed upon him stabbing a knife into the back of his neck. For some time the King's condition was critical, but finally he recovered. The would-be assassin turned out to be a madman, who claimed that he was the legitimate king, though he was willing to renounce his rights if he were freed. The citizens of Barcelona, however, were incensed and the poor wretch was executed.

The *Consolatory Address to the Princess of Portugal* was composed in the name of Queen Isabella, mother of Princess Isabella, on the death of the latter's husband, Prince Alonso, heir to the Portuguese crown. Prince Alonso was married to the Princess in November 1490, but died in the spring of the following year. "The unfortunate widow," Prescott writes in his *History of the Reign of Ferdinand and Isabella,* "unable to endure the scenes of her short-lived happiness, soon withdrew into her own country to seek such consolation as she could find in the bosom of her family. There abandoning

herself to the melancholy regrets to which her serious and pensive temper naturally disposed her, she devoted her hours to works of piety and benevolence, resolved to enter no more into engagements, which had thrown so dark a cloud over the morning of her life." Six years later Princess Isabella became the wife of Emanuel I, the new King of Portugal. One of her marriage stipulations was that the king should banish the Jews from all his dominions. Emanuel first recoiled against this demand of his bride, but finally he acquiesced. Yet, to avoid the economic disaster threatened by such an exodus, he adopted an individual method of solving the problem. Upon his order, on March 19, 1497, every Jew and Jewess between the ages of 4 and 24 was seized and forcibly baptized. A half year later twenty thousand adults were treated the same way.

The Oration to the King and Queen was written after the conquest of Granada in 1492, rejoicing in the great event. This oration is of especial interest, since it contains what is regarded as the earliest reference in print to the discovery of America. In its opening paragraph, on the verso of leaf 43, occurs this passage: "Because of such felicitous deeds, O glorious princes, the eyes of all mortals are fixed upon you with merited approbation, for there is not a people so uncivilized, even though it be far away in the Indies ('porq̃ no ay gente tan barbara aun q̃ sea en las indias remota . . .') as to be ignorant of your victorious conquests: and it seems that your victories shine as far as the lonely confines of the West of Spain."

The *Two Letters* — one from the City of Toledo and the other from the Chapter of the Church of Toledo — beg the Sovereigns that the name of the newly conquered Granada should not be placed before that of Toledo in the royal title. Finally, the *Treatise against Lucena* is an answer to the latter's attack upon the Inquisition. "The whole volume," Ticknor writes in his *History of Spanish Literature*, "is full of bigotry."

This is the first book issued by the German printing firm of the "Tres Alemanes Compañeros," which previously had been the "Cuatro Alemanes Compañeros." The new company kept the old printer's mark, reducing, however, the number of compartments in it to three. All the books issued by the firm contain beautiful ornamental initials, similar to those of Ungut and Polono. In 1499 Tomas Glockner left the company, which ceased to exist in 1503.

George Ticknor's copy.

BURGOS

FADRIQUE DE BASILEA

TORRE, Alfonso de la. Vision deleytable. Before 1487.

Haebler 644.

Printed with gothic type, in two columns, 44 lines in each. It has 71 leaves; the size of a leaf is 230 × 168 mm., and the text in a column measures 183 × 38 mm. Empty spaces are left for ornamental initials.

Alfonso de la Torre was a native of the diocese of Burgos. From 1437 till his death in 1460 he was a member of the College of San Bartholomé at

Salamanca. He wrote his treatise called the *Delectable Vision* about 1440 at the request of Juan de Beaumonte, prior of the monastery of San Juan in Navarre, for the instruction of the Prince of Viana, the son of John, King of Navarre and Aragon.

The full title of the work is *Visión Delectable de la Filosofía y Artes Liberales Metafísica y Filosofía Moral,* and the author intended it to be, as he states, "a brief compendium of all human knowledge, especially of all that touches upon moral science and man's duty, the soul and its immortality." It is written in the form of an allegory, in which the author imagines an infant, brought into the world in sin and ignorance, receiving his education from the figures of Grammar, Logic, Music, Astrology, Truth, and Nature. "The work shows a good deal of the learning of its time," Ticknor writes, "and still more of the acuteness of the scholastic metaphysics then in favor. But it is awkward and uninteresting in the general structure of its fiction, and meagre in its style and illustrations."

The volume bears neither the date and place of its printing nor the name of the printer. Ticknor thought that it was printed by Centenera at Zamora about 1483. Haebler, however, has found that the type was used by Fadrique of Basel, not before 1483 and not later than 1487. Fadrique was no other person than Friedrich Biel, once associated with Michael Wenssler in Basel. He worked in Burgos till 1517, and his later productions in which he used many woodcuts are typographically excellent.

The volume is extremely rare. Haebler knows of three copies only — one in the British Museum, the second in the library of the University of Coimbra, and the third in the Biblioteca Nacional in Madrid — the last lacking the first two leaves with the Table of Contents. The book in the Boston Public Library is complete.

George Ticknor's copy.

SARAGOSSA

PABLO HURUS

MENA, JUAN DE. Coronación. About 1499.

Haebler 417.

Printed with gothic type of two sizes. It has 103 leaves; the size of a leaf is 190 × 138 mm., and the text measures 140 × 87 mm. Leaf 97 is missing. There are many woodcut initials, and, on the recto of leaf 10, a large woodcut. Bound in green morocco with gold tooling.

This is a poem of five hundred lines — fifty stanzas of double *quintillas* with a running commentary in prose. It deals with an imaginary journey of the poet to Mount Parnassus, where he witnesses the coronation of the Marquis of Santillana by the Muses and the Virtues.

Iñigo Lopez de Mendoza, Marquis of Santillana — poet, soldier and statesman — was one of the most outstanding figures of Spain during the reign of John II. The son of the Grand Admiral of Castile, he was born in 1398. Early left an orphan, during his childhood his huge possessions were snatched away from him by avaricious barons. Young Mendoza, at the age

of eighteen, reconquered his estates by military force. He had won distinction quickly as a warrior, and after the battle of Olmeda in 1445 the King raised him to the rank of Marquis. During most of his career he tried to avoid a conflict with the all-powerful Constable Alvaro de Luna; but, when some of his closest friends were persecuted by the minister, their relations became strained, and finally openly hostile. So it was that the Marquis of Santillana headed the conspiracy which led to the downfall of Alvaro in 1453. He had, however, had no part in the Constable's execution. The last years of his life — he died in 1458 — the Marquis spent in literary pursuits.

The Marquis of Santillana believed that "knowledge neither blunts the point of the lance, nor weakens the sword in a knight's hand." A contemporary historian (quoted by Ticknor) describes him, first of all, as a lover of the arts and letters. "He had great store of books," he writes, "and gave himself to study, especially the study of moral philosophy and of things foreign and old. And he had always in his house doctors and masters, with whom he discoursed concerning knowledge and the books which he studied. Likewise, he himself made other books in verse and in prose, profitable to provoke to virtue and to restrain from vice. And in such wise did he pass the greater part of his leisure. Much fame and renown, also, he had in many kingdoms out of Spain; but he thought it a greater matter to have esteem among the wise than name and fame with the many."

Under the influence of the Marquis de Villena — a great patron of the Troubadours — the Marquis of Santillana became deeply interested in Provençal literature. At the same time he avidly read the Italian masters, especially Dante and Petrarch, while his Spanish education instilled into him a love of the native Spanish poetry. All these strains are discernible in his works. In his poems he imitated the Troubadours, yet his sonnets are frankly in "the Italian fashion." One of his most important poetical compositions, the *Comedieta de Ponza,* founded on the story of the sea-fight near the island of Ponza in 1435, was written in the old Italian *ottava rima.* His *Centiloquio,* a collection of proverbs made at the request of John II for the education of his son Henry, became especially popular. Many of these proverbs were taken from the Bible, but more often they were simple, common-sense expressions of the wisdom of the people of Spain.

Juan de Mena, the author of the *Coronación,* was himself a very successful poet — in fact, the historiographer and poet-laureate of John II. He began to write early, praising the King and the Constable. Thus the attention of the Court was attracted to him, and he left his native Cordova, where he was a city councillor, to join the King's household. With similar tact he managed to win also the friendship of the Marquis of Santillana. Yet it is easy to detect in the *Coronación* a light and somewhat satirical touch. "The poem begins with the wanderings of the author in an obscure wood," Ticknor summarizes its contents, "after which he passes through regions of misery, where he beholds the punishments of the dead, visits the abodes of the blessed, where he sees the great of the former ages; and, at last, comes to Mount Parnassus, where he is present at a sort of apotheosis of the yet living object of his reverence and admiration." Dante's influence is strongly felt in the *Coronación* — as in several other works of the poet, especially in his *Las*

Trezientas, a long poem dealing with the duties and destinies of man. Mena died in 1456, at the age of forty-five.

Juan de Mena was a courtly poet, with all the vices and virtues of the type. On the fly-leaf of the 1804 Madrid edition of his works Ticknor wrote in pencil the following note which sums up accurately his characteristic qualities: "Versification harmonious; language an affected imitation of the more ancient with a perpetual mixture of Latin words. And when the metre requires it, he helps himself unceremoniously out with Valencial, Provençal, Greek, French, etc. This with his odd learning and fantastical originality make even his *coplas* often comical and farcical, though very seriously intended, and always more or less poetical."

The Boston Public Library possesses several rare editions of Mena's works. It has the 1540 Valladolid edition of the *Copilacion de Todas las Obras,* including, with separate title-page, the *Coronación.* The volume once belonged to Robert Southey, whose signature, with the date "2 Oct. 1832," it bears. The Library also has the 1540 Toledo edition of the *Coronación,* printed together with other works of the poet. Among other sixteenth-century editions, the Library has copies of the 1552 Antwerp edition of the *Todas las Obras;* of the 1552 Antwerp and 1566 Alcala editions of *Las Trezientas;* and of the 1588 Salamanca edition of *Las Obras.* All these volumes belonged once to George Ticknor, with the exception of the two 1540 items, which were bought from the income of the Ticknor Fund.

The printer Pablo Hurus, with his brother Juan, came from Constance to Saragossa. From the beginning he played an important part in the literary life of his adopted city, where he acquired a reputation also as a scholar. His books are distinguished by the lavish use of woodcuts. Among other noteworthy volumes, he published Boccaccio's *Mujeres Illustres* and Breitenbach's *Viaje de Tierra Santa,* both of which are much coveted by collectors because of their numerous illustrations. Shortly after the publication of Mena's *Coronación,* which bears neither date nor the name of the printer and the city, he left Saragossa and returned to Constance.

This 1499 Saragossa edition of the *Coronación* is extremely rare. Besides a copy in the British Museum, Haebler mentions only two copies, both in private hands. The volume in the Boston Public Library, which once belonged to Antonio de Salvá, is unknown to Haebler.

Bought in March 1905.

ZAMORA

ANTONIO DE CENTENERA

LUCENA, Juan de. Vita Beata. 7 February, 1483.

Hain 10,255; Haebler 368.

Printed with gothic type, in two columns, 40 lines to a column. It has 23 leaves; the size of a leaf is 262 × 195 mm., and the text in a column measures 188 × 65 mm. Pagination numbers, but no running titles.

Juan de Lucena was a privy councillor of John II, who often sent him as an ambassador to foreign countries. His *Vita Beata* — "On the Happy

Life" — is a dialogue carried on between Alonso de Cartagena, Bishop of Burgos, the Marquis of Santillana, and Juan de Mena. Lucena himself acts as an umpire in the discussion, though the Bishop ends it by declaring that true happiness consists in loving and serving God. The dialogue is presented as having taken place in a hall of the royal palace, in the presence of the dignitaries of the court.

"The work is plainly an imitation of Boëthius's *On the Consolation of Philosophy,* then a favorite classic," Ticknor writes, "but it is more spirited and effective than its model. It is frequently written in a pointed, and even a dignified style; and parts of it are interesting and striking. Thus, the lament of Santillana over the death of his son is beautiful and touching, and so is the final summing up of the trials and sorrows of this life by the Bishop. In the midst of their discussions, there is a pleasant description of a collation with which they were refreshed by the Marquis, and which recalls at once — as it was probably intended to do — the Greek *symposia* and the dialogues that record them." Ticknor regarded the book — "notwithstanding the use of many strange words, and an occasional indulgence in conceits" — as one of the most remarkable literary monuments of its age.

Antonio de Centenera worked in the small town of Zamora from 1482 to 1492. His total output was slight — a little over a dozen titles. For a few years he was associated with another printer at Huete.

This first edition of the *Vita Beata* is very rare. Haebler at first thought that there was no copy of it in any public library, except the one in the British Museum. This was, however, a mistake. The library of the Escorial and that of the Cathedral at Segovia each has a copy, as has also the Ann Mary Brown Memorial Library at Providence, R. I. And, of course, there is this volume in the Boston Public Library.

George Ticknor's copy.

SALAMANCA

ANONYMOUS PRESS

VALERA, Mosén diego de. La Cronica de Hyspaña. May 8, 1495.

Hain 15,772; Haebler 660.

Printed with gothic type, in two columns, 46 lines in each. It has 104 leaves; the first six, containing the Table of Contents, are unnumbered, and the last is blank. The size of a leaf is 274 × 196 mm., and the text in a column measures 210 × 70 mm. The title-page has a woodcut showing the coat of arms of Spain. There is a beautiful ornamental initial on the first numbered leaf.

Diego de Valera, one of the best-known chroniclers of his age, was born at Cuenca in 1412. He entered the service of the King at the age of fifteen, and in 1431 took part in the royal expedition against Granada, distinguishing himself in the battle of Higueruela. Five years later, by then a scholar of reputation, he journeyed to Prague, where he was received by the Emperor Albert. Upon his return to Spain he plunged into political affairs, openly opposing the tyranny of the Constable Alvaro de Luna, whose removal he advised to the King. As a result, Valera was forced to retire to his native

Comienza la cronica de España: dirigida ala muy alta y excelẽte princesa serenissima reyna ℣ señora nra señora doña ysabel ℣ reyna de españa de sicilia ℣ cerdeña Duquesa de atenas Condessa de barcelona: abreuiada por su mandado por mossen Diego de valera su maestre sala ℣ del su consejo.

Serenissima ℣ Reyna escriuẽ latancio enel prologo del su primero libro delas diuinas instituciones dela suma alos gentiles: que los claros antiguos varones tanto se dieron ala inquisiciõ dela verdad: que menospreciados los familiares negocios al estudio de aquella cõ gran diligencia se dierõ: estimando ser de mayor excelencia / auer conocimiẽto delas cosas diuinas ℣ humanas por ffazon: que alcaçar grãdes tesoros ni señoríos. E como quiera muy esclarecida princesa: que nuestro señor vos aya dado no sin grãd merecimiento: poco menos la monarchia de todas las españas: ℣ delas cosas diuinas ayays muy copiosa instrucion: assi por notables ℣ muy deuotos religiosos que continuamente en vra magnifica casa ℣ corte teneys: como por vuestro muy claro ℣ alto ingenio. Con todo esso vos plaze auer noticia delas cosas fechas por los inclitos principes: que estas españas ante de vos señorearõ: despues dela general destruycion suya. porque por exemplo de aquellos mayor conocimiento podays auer: para el exercicio dela gouernacion ℣ ffegimiento de tantas prouincias ℣ diuersidad de gentes quantas nuestro señor quiso poner debaxo de vuestro ceptro ffeal. E conceste tã loable ℣ virtuoso desseo. mandasses a mi en suma escriuiesse: assi las bazañosas ℣ virtuosas obras de aquellos: como las contrarias a virtud, ffor que siguiendo las primeras: las segundas sepays mejor euitar ℣ huyr: Dpinando a vuestra ffeal majestad en esto seruir le pudiesse. E ya sea muy illustre señora me pudieran escusar: no solamẽte la ignorancia mia ℣ general aduersidad delos tiempos: mas los trabajos interiores ℣ domesticas fatigas: el entrañable desseo que oue a complir vuestro mandado. me hizo ofrecer allende lo que mis fuerças bastauan. E como esto con grãd voluntad complir desseasse: determine no solamente escriuir delos serenissimos principes donde venis: mas de aquellos que primero estas españas poblarõ ℣ poseyeron basta el tiempo presente. auiendo memoria de vn dicho de vuestro lucio aneo cordoues: que deuemos considerar ante que prometamos: ℣ despues de prometido muy mas llenamente complirlo Assi muy poderosa princesa dando final exordio o introducion al principio dela obra curo passar.

FIRST PAGE FROM "LA CRONICA DE HYSPAÑA" BY DIEGO DE VALERA
PRINTED BY AN UNKNOWN PRESS AT SALAMANCA IN 1495
FACSIMILE, SLIGHTLY REDUCED

town, and in addition — poor *hidalgo* that he was — soon afterward lost his royal pension. He stayed away from court also during the reign of Henry IV, but the accession of Ferdinand and Isabella brought him back into favor. He died in 1486.

The *Crónica de Hyspaña* (or *España*) is often called *Valeriana*, in order to distinguish it from similar compilations. The composition of chronicles was much in vogue in Spain, ever since Alfonso the Wise produced his *Crónica de España* in the middle of the thirteenth century. Following his example, his successors regarded it a duty toward their country to perpetuate their own mighty deeds, and in accordance with this spirit Alfonso XI created a regular office of "royal chronicler" at the court. The *Chronicle of John II*, embracing nearly the whole of the first half of the fifteenth century, is one of the most important historical monuments of Spain. It is the work of several hands. Juan de Mena, the poet, wrote its middle part; the first part was composed by Alvar Garcia de Santa Maria; and the concluding portion is probably by Diego de Valera. Valera compiled his *Crónica de España* at the request of Queen Isabella, and finished it in 1481.

The work is divided into four parts. The first is purely cosmographical, a description of the world as it was then known. The information is gathered from the works of Saint Augustine, the Venerable Bede, Marco Polo and similar sources. The love of the marvelous and an almost childlike credulity, characteristic of the chronicles of the age, manifest themselves on every page. The author tells, for example, of a certain tree in England, the leaves of which falling in the sea "change into fishes" and falling on land "change into birds as big as sea-gulls." The second part of the book is devoted to the origin of the Spanish people. Here the author relates that the Spaniards were descended from Tubal, the grandson of Noah. There are many conspicuous errors in the historical sequence. Speaking of the Romans, Valera remarks that Julius Caesar was the first Roman to visit Spain, thinking that Caesar lived before the Punic wars. The third part of the Chronicle begins with the first kingdom of the Goths and ends with the invasion of the Arabs. The fourth part deals with Charlemagne and his twelve peers, and with the later history of Spain.

These last chapters are the most valuable — perhaps the only valuable — portion of the work. As he progresses, Valera follows more and more closely the known chronicles of Spain, and finally sets down the events of his own time from personal experience. The history of the Constable Alvaro de Luna, for instance, would not be complete without his version.

The *Crónica de España* was first printed in Seville in 1482, and was reprinted several times before the end of the century. Of all fifteenth-century editions, the one represented by the copy in the Boston Public Library is the rarest. Haebler remarks that he knows only of two copies: the one in the British Museum and the other in the Biblioteca Nacional in Madrid. The copy in the Boston Public Library is in excellent condition, except for its title-page which has been mended.

George Ticknor's copy.

ZOLTÁN HARASZTI

(*To be continued.*)

Ten Books

Professor Gilbert Chinard of Johns Hopkins University — the author of several important works on Jefferson, and one of the outstanding authorities on eighteenth-century Franco-American relations — has brought out a biography of John Adams. ***Honest John Adams*** [4344.272] is an excellent, thoroughly documented Life of the second President, whose memory, as the author justly observes, has not received full justice on the part of his countrymen. "It is a strange reflection on the attitude of democracies towards their great men," Professor Chinard writes, "that America should have exalted two born aristocrats from Virginia and failed to recognize in John Adams, the descendant of humble and honest folk, a striking illustration of the principle of 'equable opportunities,' and the symbol of a new social order." Yet Professor Chinard, an ardent admirer of Jefferson, is no eulogist of Adams; what he is concerned with is to present an impartial portrait, one that is in accordance with Adams's true significance. He looks upon Jefferson as the representative of eighteenth-century optimism and upon Adams as that of historical pessimism. A moralist and a philosopher, John Adams was, in Professor Chinard's opinion, the most realistic statesman of his generation in America. Moreover, he had the faults, prejudices and traditions of the man of the Old World. His political views and his personal characteristics — his irrepressible temper and unguarded tongue — remind the author of Clemenceau, to whose intellectual family Adams belongs. Professor Chinard's approach to John Adams is essentially right, and he has produced in this biography a work which is distinguished both for scholarship and psychological insight. Throughout the volume he follows Adams's own diary, correspondence and works, but he draws also on innumerable contemporary documents as well as modern publications. Besides presenting a connected historical narrative as a whole, each chapter is filled with keen critical comments.

John Hay (1838–1905) is generally considered one of America's greatest Secretaries of State. Under McKinley and Theodore Roosevelt he conducted the difficult negotiations over the Nicaragua canal problem, the Alaska boundary settlement, and the "open door" policy of the territorial integrity of China. In his *John Hay* [4444.44] Mr. Tyler Dennett shows how Hay, after a start as a novelist and a historian, went by fortuitous chance, into politics. "John Hay owed his position of life to his association with Abraham Lincoln, whose unofficial secretary he was; his position in American history he owed to his friendship with William McKinley." Still another friend who made his influence felt on Hay was Henry Adams. Their relation, lasting for twenty-five years, was one of Hay's deepest personal experiences. With Henry Cabot Lodge, on the other hand, Hay's connection was always stiff. Readers who are well-versed in the period of 1861–1905 will find pleasure in the author's meticulous care for detail, while all will enjoy his richly painted picture of national life and foreign diplomacy.

Life in the United States [2368.301] is a collection of narratives on contemporary American life, written from personal experience. The volume is the result of a competition for a prize offered by Scribner's Magazine in order "to encourage the development of a consciousness of America's own pe-

culiar character, and in answer to a very common criticism to the effect that recent tendencies in American fiction which resulted in rather depressing and brutal stories did not represent the American scene." If the editors expected sweetness and light, they must have been disappointed, for the twenty-seven stories chosen from the 4,500 submitted do not show results differing greatly from the works of realistic artists. There is a variety of notes: cruelty, rough heroism, broad humor and irony. Yet not all the stories are in a dark mood. It is a relief to read "Drummer's Rest," a sketch in Dickensian vein, showing the hearty hospitality in a mountain town of North Carolina.

John Strachey, who with his recent book "The Coming Struggle for Power" has stepped into prominence as a spokesman of ultra-radicalism in Great Britain, has published a new volume, *The Menace of Fascism* [3569a.643]. The work has been prompted by the Nazi Revolution in Germany, and in it the author discusses the essence of Fascism, the retreat of the Social Democratic parties all over the world, and the probable course of development in Great Britain and America. The fascists, according to Mr. Strachey, are nothing but the fighting army of the capitalists to protect the ownership of their factories, fields, and mines. The reason that the workers succumb to Fascism is their disillusionment; at a time when all their hopes have become frustrated, the fascists at least offer "a change." The collapse of the German Social Democratic Party should serve as a warning to the British Labour Party. Following a policy of "the lesser evil," the German Social Democrats threw their whole strength into the propping-up of the existing system. At the last Presidential election they supported Hindenburg, who later — at a moment when Fascism in Germany already began to disintegrate — quietly made Hitler dictator. Fascism, the author further argues, holds out no hope for humanity. Both the Italian and the German fascists want territorial expansion, and this inevitably leads to war. Even the much-vaunted "corporate state" of Mussolini exists largely only on paper. The few reforms which it introduced have been in practice in the Western European countries for decades.

Dr. Henry E. Sigerist, a German scientist who is at present Professor of the History of Medicine at Johns Hopkins University, is the author of *Great Doctors* [3738.144], a biographical history of medicine from antiquity to the present day. The volume is written with charm, and at the same time with a sure sense of discrimination in the selection of material. Among the early physicians appear a number of names which are not familiar to the general public. Whereas many have heard of Aesculapius, Hippocrates or Galen, fewer know about Herophilus of Bithynia or Erasistratus of Alexandria. The names of the Arabian scientists Avicenna and Rhazes are well known; but little known is that of Constantine of Africa. With Paracelsus, Vesalius and William Harvey one finds the less familiar Malpighi, the founder of microscopical anatomy; Santorio, the inventor of the clinical thermometer; and Van Hellmont and Sylvius, both of whom contributed to the field of body chemistry. After the portraits of the great doctors of the nineteenth century — Pasteur, Virchow, Semmelweiss, Koch, Lister, and others — there are those of Paul Ehrlich and William Osler, whose major achievements fell into the twentieth century.

Sir Oliver Lodge has followed his recent autobiography with a highly original volume in which, under the title *My Philosophy* [3609.397], he summarises his views on both physics and psychical research. The common denominator for both these fields of inquiry is Sir Oliver's theory of ether. For the ether of this British scientist is more than mere mathematical space: it has physical properties, though it is not material; it exerts no friction, but it has waves which govern particles of matter. It is "a perfectly incompressible continuous fluid, in a state of fine-grained vortex motion,

circulating with the same enormous speed." The author's hypothesis is "that this same almost unexplored physical substance operates also in the region of life and mind, and ultimately will be found to be the physical vehicle utilised in the spiritual region."

In his latest work, *God and the Astronomers* [3489A.145], Dean W. R. Inge continues in his rôle as apologist for "the great tradition," that is, for the Platonic-Christian philosophy. The book deals mainly with cosmological theory — the relations of God and the world, of time and eternity, of existence and value. Its starting-point is modern physics and astronomy. Dean Inge considers the Second Law of Thermodynamics especially important. According to this law, it is known that in the process of raising the temperature of a body, a portion of thermal energy is not turned into work but becomes dissipated. Such non-conservation of energy makes impossible a mechanistic theory of the universe, because mechanism is an account of reversible phenomena.

Modern Man in Search of a Soul by C. G. Jung is a series of essays, most of which were originally given as lectures. In the first five, the Swiss psychologist explains his methods of treating neurotic patients. While recognizing the benefit of confession or catharsis, he believes that the patient needs also an explanation of his own case. In his own system, which he calls "analytical psychology," Dr. Jung includes the principles of Freud and Adler — those which trace psychic states respectively to the sex impulse or to the desire for power — but he recognizes also other forces. After describing Freud's emphasis on the shadow-sides of life, he declares with considerable satisfaction that for his own part, he prefers to look at man in the light of what in him is healthy and sound, and "to free the sick man from that point of view which colors every page Freud has written." — The call-number is 3606.300.

Mosaics [8165.06–105] by Charles H. Sherrill, former American Ambassador to Turkey, is "a travel and art book," not a scholarly work. As the author explains in the introduction, mosaics were promoted from the floor to the walls by the early Christians, whose art was restricted to the catacombs. With the legalising of Christianity in the fourth century, mosaic art emerged into daylight, and in the sixth century it had its first golden age. The Iconoclastic movement in the eighth and ninth centuries brought about a pause in the development of the art, but in the eleventh century there was a general renaissance, and in the next three centuries many beautiful works were created. The author has mapped out a journey to the cities where fine old mosaics may be seen, and he describes the churches and mosques which he visited. Beginning with Milan, Pisa, and Palermo, he travelled to Jerusalem, Bethlehem and Damascus; from there to Istamboul, Salonika, and back again to Italy, to the mosaic splendors of Ravenna, Florence, and Rome.

Elgar, his Life and Works [4047.718] by Basil Maine is the work of a friend, who considers Elgar the greatest English composer since Purcell. The outer life of Sir Edward Elgar, who is now seventy-five years old, has not been sensational, yet the composer had his own share of struggles. The son of a music-shop keeper and church organist at Worcester, young Elgar served in his boyhood as his father's assistant in both these occupations. He also trained to become a solo violinist, but, dissatisfied with his tone, he soon gave up this ambition. He gained, however, a considerable and strangely varied training as a conductor, holding, for example, the post of bandmaster for the Worcester County Lunatic Asylum for five years. As teacher, organist and conductor, he fought against poverty, yet kept working on cantatas and oratorios, which at first brought him only local reputation. The cantata "King Olaf" was more widely acclaimed; the orchestral work "Enigma Variations" made him famous in England; and finally the oratorio "The Dream of Gerontius" won him international recognition.

Library Notes

Msgr. Arthur Theodore Connolly, Pastor of the Church of the Blessed Sacrament in Jamaica Plain, and for sixteen years a Trustee of the Boston Public Library, died on November 10 at the age of eighty. He was buried on November 13 in St. Joseph's cemetary in West Roxbury. More than two thousand people crowded the church, in which he had served for forty years, at the funeral ceremony.

On account of his illness, Monsignor Connolly resigned from his position on the Library Board on November 8, 1932. In their resolution upon his retirement the Trustees recorded "their respect and affection" for their colleague, recalling at the same time "the beneficence of his work and counsel." "Monsignor Connolly," they wrote, "combined the enthusiasm of the amateur with the maturity of disciplined judgment. His companionship is pleasant to remember; his services not easy to forget."

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On the recommendation of its Committee on International Relations, the American Library Association has published a symposium on the status of the popular library movement in the various countries of the world. Dr. Arthur E. Bostwick, Librarian of the St. Louis Public Library, undertook the task of editorship, and with his counsel, and that of Dr. W. W. Bishop, chairman of the A.L.A. Committee on International Relations, contributions for the book were solicited from more than seventy nations. The volume thus produced, *Popular Libraries of the World* [6209.109], has just been published. Actually, forty-eight countries are represented in it, though in several instances by brief negative statements.

One must note the use of the term *popular* rather than *public* libraries. "In general," Dr. Bostwick explains, "the libraries described in this compilation are intended to furnish reading matter to all literate persons, generally, though not always, at public expense. Although the scholar is not neglected, the books are selected with a view to the widest use, and neither the scholarly class, nor any other, is either favored or forgotten." In view of this definition, reports about the great scholarly libraries of Europe — such as the Bibliothèque Nationale, the British Museum, the Vatican Library — or about the university libraries of America are naturally not to be found in the volume.

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The articles vary in length, but all are interesting. Some, like the accounts of the Belgian or Italian public libraries, give a historical survey. Antwerp, one reads, had its first public library in 1609. Ghent in 1633, and Louvain in 1636. The Ambrosian Library in Milan opened to the public in 1608. The first popular library in Italy, however, was founded in 1861. The wide-spread illiteracy in the Italy of the 1860s was a great obstacle to the growth of the movement. "Tuscany with a sixth of the books of the land, counted but 67,245 who could read." Propaganda for popular libraries came to be identified with socialistic ideas. But in 1917 a law was passed in Italy decreeing that each commune must establish and maintain a popular library.

In the article on France one welcomes the mention of a model children's library in Paris, bearing the name "L'Heure joyeuse." For the furthering of the popular library movement in France, credit is due, in part at least, to the Paris Library School, which was conducted through the American Library Association from 1924 to 1929.

The public library movement has made immense progress in Russia during the fifteen years of the Soviet Republic. Most of the libraries in the U.S.S.R. come under some one of three main types. First, there are the town public libraries, which are divided into central regional libraries, county libraries, and city branch libraries. Second, the libraries organized by the trade unions in factories and workers' clubs and special libraries for engineers and technicians. Third, the libraries connected with schools and educational institutions. The Red Army also has a well-developed library service of its own.

"Soviet libraries are an active social and educational force . . . They have played a vigorous part in the war against illiteracy which has within the past fifteen years increased the number of literate members of the Soviet population from 30 per cent in 1917 to 90 per cent today. The custom of reading aloud is carried on in many libraries in order to bring literature to the attention of the illiterate."

The number of books in the Soviet libraries is increasing rapidly. Each library is entitled to one copy, and some libraries to more than one copy, of every book published within the Soviet Union. One may readily understand the increase of books available to readers, if one knows that during the past fifteen years no less than 376,000 titles have been published in the country. According to statistics, in 1930 the book-stocks in the 27,312 libraries of Soviet Russia numbered 94,000,000 volumes. The training of library workers is also quickly developing. There are now many Institutes of Library Science, where teachers for higher schools of librarianship and chief librarians for the leading libraries are trained. Library high schools prepare librarians for the vast network of local libraries.

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Dr. Bostwick himself has contributed the account for the United States. "On the whole," he writes, "the differences between the public library of today and that of fifty years ago may be summed up in one word 'socialization,' by which is meant the study of the reader as well as that of the book, and especially the adaptation of one to the other. The modern librarian in the United States conceives of the total population of his town as potential readers, and of his total book-stock as intended to be read. He regards inactive readers and inactive books as reflections on his administrative ability and he endeavors to reduce both groups to a minimum."

The article gives a review of the development of the public library movein America, since the first public library — that of the City of Boston — was opened in 1854. The gifts of individuals, largely for buildings, greatly quickened the development. The early "Carnegie buildings" betray a lack of knowledge or taste, and their style is generally unsuited; some of the modern library buildings, however, are admirable constructions. The article describes also the training and organization of librarians.

The following paragraph is quoted here with thanks:

"The larger libraries quite naturally issue printed bulletins — leaflets or pamphlets, monthly or quarterly, containing lists of accessions, often with explanatory or critical notes, similar lists of books on up-to-date subjects, and sometimes news-items of interest to library-users. Occasionally these publications assume the size and value of a literary magazine, as with *More Books*, issued by the Boston Public Library . . ."

Synopsis of Classification

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A Selected List of
Books Recently Added to the Library

THE SYMBOL = FOLLOWING A TITLE INDICATES THAT THE WORK IS A GIFT TO THE LIBRARY.

Amusements. Sports

Clark, Coleman. Modern ping-pong and how to play it. Day. [1933.] 95 pp. **4009A.563**
Includes the laws of ping-pong, amended 1933.

East, Henry R. How to train dogs for the home, stage and moving pictures. New York, Pitman. 1933. xvi, 174 pp. **6009B.300**

Northrop, Eugene, and Arthur **Stein.** Mathematical odds in contract. Vanguard. 1933. 93 pp. Illus. **4009B.140**

Olympic Games, Los Angeles. The games of the xth Olympiad . . . 1932. Official report. [Los Angeles. 1933.] ***4001.205**

Phillips, John Charles. A sportsman's second scrapbook. Houghton Mifflin. 1933. (9), 197 pp. Plates. **4005.260**
Contents. — New England. — More distant trails.
Illustrated with noteworthy pencil drawings by A. L. Ripley.

In Bates Hall

Boston, Mass. Finance Commission. Reports and communications. Volume XXVIII. 1932. City of Boston. 1933. 249 pp. **B.H.561.12**

Cunliffe, J. W. English literature in the Twentieth Century. Macmillan. 1933. 341 pp. **B.H.894.40**

Great Britain, General Post Office. Post office guide. July, 1933. London, H. M. Stationery Office. 1933. 900 pp. **B.H.641.63**

Hospitals year-book, The, 1933. An annual record of the hospitals of Great Britain and Ireland. London, 1932. 342 pp. **B.H.642.74**

Law list, The. 1933. London, Stevens. [1933.] 1775 pp. **B.H.1001.10**
Comprises the Judges and Officers of the Courts of Justice; counsel, special pleaders, conveyancers, solicitors, proctors, notaries, etc.

League of Nations, Health Organization. International health year-book. 1930. Volume VI. Geneva. 1932. 1100 pp. **B.H.100.5**

New York State, Legislature. Manual for the use of the Legislature of the State of New York. 1933. Albany, Lyon. 1932. 1173 pp. **B.H.641.55**
Prefaced by Edward J. Flynn, Secretary of State.

Patterson's American educational directory. Vol. XXX. [1933.] Chicago, American Educational Co. 1933. 1056 pp. **B.H.643.6**

Prospect Union Educational Exchange, *compilers.* Educational opportunities of Greater Boston. 1933–1934. Cambridge, Mass., Prospect Union. 157 pp. **B.H. Cust. Desk**

Scott's Standard postage stamp catalogue. Edited by John L. Luff and Hugh M. Clark. Ninetieth edition. 1934. New York, Scott Stamp & Coin Co. [1933.] 1029 pp. **B.H. Cage**

United States, Post Ofifce Department. United States official postal guide. July, 1933. Washington. 1933. 1311 pp. **B.H.532.35**

Bibliography. Libraries

Aungerville, Richard de Bury. Philobiblon of Richard de Bury, Bishop of Durham. [San Francisco, Book Club of California. 1925.] 40 pp. ****Q.101.2**
"Finished . . . A.D. 1345, and first printed at Cologne in 1473. Translated [from Latin] into English by John Bellingham Englis, printed at London, in 1832, and now printed by Edwin and Robert Grabhorn, with decorations by Donald McKay."

Bliss, Henry Evelyn. The organization of knowledge in libraries and the subject-approach to books. New York, Wilson. 1933. xvi, 335 pp. **6196.276**
A sequel to the author's "The Organization of Knowledge and the System of the Sciences."

Bostwick, Arthur E., *editor.* Popular libraries of the world. Chicago, American Library Association. 1933. 316 pp. **6209.109**

Kinsley, A. W., & Co. A specimen of printing types, cast in the Franklin letter-foundry of A. W. Kinsley & Co. Albany, Webster & Wood. [1828?] ****Q.59.23**

Leavitt, Sturgis S. A tentative bibliography of Bolivian literature. Harvard. 1933. 23 pp. ***6168.93**

Miller, Leon. American first editions; their points and prices. [Kansas City, Mo.,] The Westport Press. [1933.] iv, 98 pp. ***2127.322**

Rosenbach, A. S. W. Early American children's books. With bibliographical descriptions of the books in his private collection. Portland, Me., The Southworth Press. 1933. lix, 354 pp. Illus. ****H.99D.97**
Foreword by A. Edward Newton.

Biography

Single

Bancroft, George, *1800–1891.* Memorial address on the life and character of Abraham Lincoln delivered at the request of both Houses of Congress of the United States . . . on February twelfth, 1866. San Francisco, Nash. 1929. xi, 35 pp. Portraits. **Q.101.3

Introduction by John Drinkwater.

Bordeaux, Henry. Joffre, ou l'art de commander. Paris. [1933.] 222 pp. 2649A.218

Browne, Lewis. The final stanza. A hitherto unpublished chapter of "That man Heine." San Francisco, Book Club of California. 1929. (5), vi, 8 pp. **Q.101.8

Buchan, John. Sir Walter Scott: 1832–1932. San Francisco. Book Club of California. 1932. (5), 27 pp. Plates. **Q.101.9

Contents. — A centenary address, by John Buchan. — A forgotten antiquary, by William C. Van Antwerp.

David, Maurice. Who was "Columbus"? His real name and real fatherland. New York, Research Pub. Co. [1933.] 118 pp. Facsimiles. 2749A.153

The author seeks to prove, from documents in the archives of Spain, that Columbus was in reality of Jewish race and religion.

Downey, Fairfax. Richard Harding Davis, his day. Scribner. 1933. x, 322 pp. 2346.182

Includes a chapter on the life of Davis's mother, Rebecca Harding Davis and many illustrations by Charles Dana Gibson.

Fort, G. Seymour. Alfred Beit: a study of the man and his work. London, Nicholson & Watson. 1932. 221 pp. 3056.400

Foreword by General J. C. Smuts.

Gregorie, Anne King. Thomas Sumter. Columbia, S. C., Bryan. 1931. (15), 313 pp. Illus. 2343.171

Keller, Albert Galloway. Reminiscences (mainly personal) of William Graham Sumner. Yale. 1933. (6), 110 pp. 2347.301

Merrill, Flora. Flush of Wimpole Street and Broadway. McBride. 1933. 120 pp. 3888.283

The story of the cocker spaniel who appeared with Katharine Cornell in "The Barretts of Wimpole Street", woven into the story are extracts from the letters of the Brownings.

Osterweis, Rollin. Judah P. Benjamin, statesman of the Lost Cause. Putnam. 1933. 205 pp. 4347.432

Judah P. Benjamin, a native of the West Indies and the leading lawyer of New Orleans, was Attorney-General, and later Secretary of War under Jefferson Davis.

Otten, Carl. Der schwarze Napoleon. Toussaint Louverture und der Negeraufstand auf San Domingo. Berlin. [1931.] 370 pp. 4365.253

Reinhardt, Walther. George Washington, die Geschichte einer Staatengründung. Frankfurt am Main. 1931. 367 pp. 2345.399

Ross, John Elliot. John Henry Newman, Anglican minister, Catholic priest, Roman cardinal. Norton. [1933.] xxi, 258 pp. 3557.133

Wilenski, R. H. John Ruskin. An introduction to further study of his life and work. Stokes. [1933.] 406 pp. 4555.29

Woolf, Virginia. Flush. A biography. Harcourt, Brace. [1933.] 185 pp. 3888.285

A story of Elizabeth Barrett Browning's cocker spaniel.

Collective

Channon, Henry. The Ludwigs of Bavaria. Dutton. [1933.] xvi, 240 pp. 2829A.30

Faÿ, Bernard. The two Franklins: fathers of American democracy. Little, Brown. 1933. xvi, 397 pp. Plates. 2343.152

On Benjamin Franklin and his grandson Benjamin Franklin Bache and Bache's influence on the "second American Revolution"— the victory of the Democratic-Republican party.

Fulford, Roger. The wicked uncles. The father of Queen Victoria and his brothers. Putnam. 1933. 320 pp. Portraits. 6548.130

Hume, Edgar Erskine. A colonial Scottish Jacobite family. The establishment in Virginia of a branch of the Humes of Wedderburn. Richmond, Va., Old Dominion Press. 1931. 163 pp. *4335.385

Illustrated by letters and other contemporary documents.

Skinner, Constance Lindsay. Beaver, kings and cabins. Macmillan. 1933. (7), 273 pp. Plates. 4466.178

An account of the romantic adventurers of the American fur trade.

Memoirs. Letters

Dell, Floyd. Homecoming. An autobiography. Farrar & Rinchart. [1933.] 368 pp. 2344.291

Der Ling, *Princess.* Imperial incense. Dodd, Mead & Co. 1933. ix, 267 pp. 3018.433

A description of court life in China during the rule of the Empress Dowager.

Fabry de Landas, Raymond de, *Abbé, 1750–1834.* Mémoires de mon émigration . . . publiés pour la première fois pour la Société de l'histoire de France. Paris. 1933. xvi, 240 pp. 6635.66

Frost, Edwin Brant. An astronomer's life. Houghton, Mifflin. 1933. 300 pp. 3927.140

Autobiographical.

Gann, Dolly. Dolly Gann's book. Doubleday, Doran. 1933. viii, 241 pp. 4475.265

Pearse, James. Narrative of the life of James Pearse in two parts. Written by himself. Rutland, Vt., The author. 1825. 144 pp. = **G.389A.268

Ripley, Katharine Ball. Sand dollars. Harcourt, Brace. [1933.] (7), 236 pp. 2378.82

An account of the author's experiences in Charleston after leaving the peach orchard described in her "Sand in my Shoes."

Russell, Charles Edward. Bare hands and stone walls. Some recollections of a side-line reformer. Scribner. 1933. x, 441 pp.

Deals with American politics. 4226.473

Stoddard, Charles Warren, *1843–1909.* Charles Warren Stoddard's Diary of a visit to Molokai in 1884. Introduction by Oscar Lewis. San Francisco, Book Club of California. 1933. (3), xi, 52 pp. **Q.101.24

Includes a letter from Father Damien to his brother, written in 1873.

In Braille Type for the Blind

Petty, Carl Wallace. Courage and success. From The Evening Altar. Pittsburg, Charles L. Taylor Press. 1933. 24 pp. = 7123.80
Printed in Revised Braille, grade one and a half, and published by the Holmes-Schenley Literary Society of the Western Pennsylvania School for the Blind.

St. Paul's Church, Class in Personal Religion. Discipleship. In memory of Abby Rand Loring, a founder of the Massachusetts Branch of the Woman's Auxiliary. Louisville, Ky., American Printing House for the Blind. 7123.83
Printed in Revised Braille, grade one and a half. Presented through the Committee on Literature for the Blind of the Department of Missions of the Protestant Episcopal Church.

In Business Branch

These books are to be obtained at the Business Branch, 20 City Hall Ave.

American society for steel treating. Handbook, 1933. Cleveland, American Soc. for Steel Treating. 1933. 1453 pp. **TA472.A51

Automotive industrial red book. August, 1933. Philadelphia, Chilton. 1933. 368 pp. **Ref.

Beals, Carleton. The crime of Cuba; with 31 aquatone illustrations from photographs by Walker Evans. Lippincott. 1933. 441 + 31 pp. NBS

China year book, 1933. Shanghai, North-China Daily News and Herald. 1933. 876 pp. **Ref.

Davison's knit goods trade. "The standard". 1933. New York, Davison Pub. Co. 1933. 736 pp. **TT695.D26

Ewing, John B. Job insurance. Norman, Univ. of Oklahoma. 1933. 263 pp. HD7096.E95

Handbook of the Canadian customs tariff and excise duties, 1933. Montreal, McMullin. 1933. 1227 pp. **HJ6092.A6.H23

Hardware age directory for hardware buyers, 1933. Philadelphia, Iron Age Pub. Co. 1933. 564 pp. **TS403.H26

International society of Christian endeavor. Official report of the 24th International Christian endeavor convention. Boston, International Soc. of Christian Endeavor, 1933. 153 pp. **Ref.
Contains a directory of officers and trustees.

McIsaac, Archibald M. The order of railroad telegraphers; a study in trade unionism and collective bargaining. Princeton Univ. 1933. 284 pp. NBS

Methodist Episcopal Church. Minutes of the annual conference, Spring 1933. New York, Methodist Book Concern. 1933. 419 pp. **Ref.

New York state of certified public accountants. Year book, September, 1933. New York. 1933. 168 pp. **HF5601.N53

Ridley, Clarence E., and Orin F. Nolting. How cities can cut costs. Chicago, International City Managers' Asso., May, 1933. 58 pp. NBS
Suggestions for constructive economy in local government.

Road and street catalog and data book, 1933. Chicago, Gillette Pub. Co. 1933. 257 pp. Illus. **Ref.

Rotary international. Proceedings of the 24th annual convention. Chicago, Rotary International. 1933. 478 pp. *Ref.

Sporting goods trade directory, 1933. St. Louis, Spink. 1933. 484 pp. **GV744.S76

Strachey, John. The menace of Fascism. Covici Friede. 1933. 272 pp. NBS

Taylor, Dean. Power sales. McGraw-Hill. 1933. 206 pp. NBS

Tosdal, Harry R. Introduction to sales management. McGraw-Hill. 1933. 418 pp. NBS

Unitarian year book, 1933/34. Boston, American Unitarian Asso., 1933. 142 pp. **BX9811.U58

Universal directory of railway officials and railway year book, 1933/34. London, Directory Pub. Co. 1933. 566 pp. **HE1009.U58

Zimmermann, Erich W. World resources and industries. Harper. 1933. 842 pp. *Ref.
"A functional appraisal of the availability of agricultural and industrial resources."

Children's Books

Andress, J. Mace, and I. H. Goldberger. The health school on wheels. Ginn. [1933.] vii, 399 pp. Illus. Z.60a12.2
A reading-book.

Armer, Laura Adams. Dark circle of branches. Longmans, Green. 1933. ix, 212 pp. Plates. Z.20g19.2
A story of the Navaho Indians in the days of Kit Carson. Illustrations by Sidney Armer.

Averill, Esther C., and Lila Stanley. Powder. The story of a colt, a duchess and the circus. Smith & Haas. [1933.] Colored plates. Z.F.41a1

Barbour, Ralph Henry, and La Mar Sarra. Football plays for boys, with rules and strategies of touch football. Appleton-Century. 1933. vi, 110 pp. Z.70b60.1

Bolton, Ivy May. A loyal foe. A tale of the rival Roses. Longmans, Green. 1933. Plates. Z.F.62b3
A story of the last years of the Wars of the Roses in the reigns of Edward IV and Richard III.

Borski, Lucia Merecka, and Kate B. Miller. The gypsy and the bear, and other fairy tales translated from the Polish. Longmans, Green. 1933. xxii, 129 pp. Z.40h224.2
Animal stories. Foreword by Eric P. Kelly.

Bose, Irene Mott. Totaram. The story of a village boy in India today. Macmillan. 1933. Plates. Z.F.9b1

Boy Scouts Year Book, The, of Ghost and Mystery Stories. Published for the Boy Scouts of America. Appleton-Century. [1933.] Plates. Z.F.43m4

Carpenter, Frances. Tales of a Russian grandmother. Doubleday, Doran. 1933. x, 292 pp. Plates. Z.40h241.2
Folk tales in a new form with pictures by Bilibine.

Colum, Pádraic. The Big Tree of Bunlahy. Stories of my own countryside. Macmillan. 1933. viii, 166 pp. Plates. **Z.40h160.15**
Folk-lore and fairy tales.

Cory, Harper. Animals all. London, Country Life. [1933.] 128 pp. Plates. **Z.100L113.1**

Crump, Irving. "Making" the school newspaper. Dodd, Mead. 1933. x, 250 pp. **Z.50a86.1**

Daglish, Eric Fitch. How to see beasts. Morrow. 1933. 127 pp. Plates. **Z.100L65.3**
Illustrated with unusual woodcuts.

Davis, Mary Gould. The handsome donkey. Harcourt, Brace. [1933.] **Z.F.51d3**
A story of a donkey and a dachshund; the scene is laid in Italy.

Farjeon, Eleanor. Ameliaranne and the magic ring. Philadelphia. McKay. [1933.] **Z.F.13f5**

Flack, Marjorie, and Kurt **Wiese.** The story about Ping. Viking. 1933. (32) pp. **Z.130a1005**
A gay picture book telling of the amusing journey of a young duck on the Yangtze River.

Gág, Wanda. The ABC bunny. Hand lettered by Howard Gág. Coward-McCann. 1933. (30) pp. Plates. **Z.130a54.4**
This alphabet book has distinction and charm.

Geijerstam, Gustav af. My boys. A holiday book for big and little. New York, Junior Literary Guild. 1933. Plates. **Z.F.41g1**
A story of life in Sweden. Illustrations by Karl Larsson.

Grey, Katharine. Hills of gold. Little, Brown. 1933. Plates. **Z.F.40g2**
A story of the California gold rush of 1848.

Hader, Berta, and Elmer **Hader.** Spunky. Macmillan. 1933. Plates. **Z.F.48h1**
The varied experiences of a Shetland pony are told for the younger children.

Hanson, Lida Siboni. Eric the Red. Doubleday, Doran. 1933. xiv, 238 pp. **Z.10h8.17**
Contains a section devoted to Leif Eriksen's voyages to North America as well as earlier adventures of Viking heroes.

Hawthorne, Hildegarde. Lone rider. Longmans, Green. 1933. Plates. **Z.F.46h1**
This story of the West in the days just before and after the Civil War deals with the pony express and Kit Carson.

Heyliger, William. Ritchie of the News. Appleton-Century. 1933. **Z.F.39h13**
A story of a boy's experiences on a country newspaper.

Hillyer, Virgil Mores, *1875–1931,* and E. G. **Huey.** A child's history of art. Junior Literary Guild and Appleton-Century. 1933. xviii, 443 pp. Plates. **Z.120a39.1**

Housman, Laurence. What-o'clock tales. Stokes. [1933.] Plates. **Z.F.57h3**
A collection of imaginative tales, with an atmosphere of folklore.

Jacobs, Joseph, *1854–1916.* Johnny-cake. Putnam. 1933. Plates. **Z.F.4j7**
The familiar nursery tale newly illustrated by Emma Brock.

Kang, Younghill. The happy grove. Scribner. 1933. (8), 326 pp. Plates. **Z.10f2.29**
An account of the author's boyhood in Korea.

Kearney, Paul William. Strange fishes and their strange neighbors. Doubleday, Doran. 1933. vi, 60 pp. Illus. **Z.100n3.1**

Kyle, Anne D. The apprentice of Florence. Houghton Mifflin. 1933. Plates. **Z.F.25k3**
Fifteenth-century Florence and the fall of Constantinople form the background for this tale of adventure.

Lamb, Harold. Kirdy. The road out of the world. Doubleday, Doran. 1933. **Z.F.49L2**
A story of the Cossacks in seventeenth century Russia.

Lamprey, L. All the ways of building. Macmillan. 1933. xiv, 304 pp. Plates. **Z.120d7.1**
This able history of architecture begins with man's earliest homes and includes modern developments.

Lansing, Marion Florence. Man's long climb. Little, Brown. 1933. 154 pp. **Z.100d24.1**
The development of man and his arts and crafts are described in this book.

Lattimore, Eleanor Francis. The seven crowns. Harcourt, Brace. [1933.] **Z.F.40L2**
A story of a little Danish girl in Copenhagen.

Litten, Frederic Nelson. Rhodes of the 94th. Sears. 1933. Plates. **Z.F.56L1**
A story of a young aviator in the American Air Corps.

Medary, Marjorie. Prairie anchorage. Longmans, Green. 1933. Illus. **Z.F.60m1**
This is a pioneer story describing a Canadian family's journey in the 50's from Nova Scotia to Iowa by boat and railway.

Sanford, A. P., *compiler.* Lincoln plays. Dodd, Mead. 1933. (5), 249 pp. **Z.40d179.5**
Contents. — Short plays from the life of Lincoln, by Roy W. Hatch. — New Salem days, by Lucy Barton. — Grampa tells about Lincoln, by Phyllis Marschall. — Turning points, by Perry Boyer Corneau. — Abraham Lincoln, a pageant, by Anne Deiss Fieldcn. — Houses divided, by Marion Holbrook. — Etc.

Seabrook, Katie. Colette and Baba in Timbuctoo. New York, Junior Literary Guild. 1933. Illus. **Z.F.86s2**
The adventures of a young French girl in strange surroundings are told in this story.

White, Eliza Orne. Where is Adelaide? Houghton Mifflin. 1933. Illus. **Z.F.20w19**
An experienced writer for little girls here tells another story with excellent characterization.

Wyckoff, Charlotte Chandler. Jothy. A story of the South Indian jungle. London, Longmans, Green. 1933. Music. **Z.F.56w1**
Illustrations by Kurt Wiese.

Domestic Science

Hamp, Pierre. Kitchen prelude. Dutton. [1933.] (5), 309 pp. **8007.157**
An autobiography of a French chef and pastry cook in France, London, and Spain.

Rézi, *Néni, pseud.* Igazi magyar konyha. Budapest. [19–?] 373 pp. **8008.162**
"The real Hungarian kitchen. The cook book of Szeged, with more than a thousand recipes."

Tillotson, Marjory. The complete knitting book. Edited by Davide C. Minter. Pitman. 1933. ix, 207 pp. Plates. **6003.96**

Drama. Stage

Essays

Calvert, J., *Abbé.* Polyeucte de Corneille. Étude et analyse. Paris. [1933?] 318 pp. **4677.123**

Clark, Barrett Harper. Maxwell Anderson, the man and his plays. French. [1933.] 32 pp. 4409B.1199

Weil, Rudolf. Das Berliner Theaterpublikum unter A. W. Ifflands Direktion (1796 bis 1814). Berlin. 1932. xii, 210 pp. 6872.97

Plays

Achard, Marcel. La femme en blanc. Pièce en trois actes. [Paris.] 1933. 30 pp. 6671.1176

Bernard, Tristan, *pseud.* Le sexe fort. Pièce en trois actes. [Paris.] 1932. 21 pp. 6671.1157

Books, George Sprague, and Walter B. Lister. 145 Wall Street. Pièce en trois actes et cinq tableaux adaptée de "Spread eagle" [par] Ève Curie. [Paris.] 1933. 38 pp. Plates. 6671.1168

A satire on war propaganda.

Jalabert, Pierre. La farce des bossus. Comédie en un act, en vers, d'après un fabliau. [Paris.] 1933. 12 pp. No. 2 in 6671.1167

Loiseau, Georges. L'envol de l'aigle. Pièce en un acte. [Paris.] 8 pp. No. 3 in 6671.1167

The scene is laid in Cannes, March 2, 1815, with Napoleon I as chief character.

Newton, A. Edward. Mr. Strahan's dinner party. A comedy in one act with prologue and epilogue. San Francisco, Nash. 1930. ix, 43 pp. Portraits. **Q.101.18

Deals with an apocryphal meeting between Samuel Johnson and Benjamin Franklin.

Sarment, Jean. Peau d'Espagne. Comédie en quatre actes. [Paris.] 1933. 34 pp. 6671.1174

Zilahy, Lajos. Cette nuit-là . . . Pièce en trois actes et cinq tableaux. Adaptée de "Tuzmadar" (L'oiseau de feu), par Denys Amiel. [Paris.] 1933. 30 pp. 6671.1173

Economics

Anon. The Mirrors of Wall Street. Putnam. 1933. 268 pp. Portraits. 9332.01A34

Portraits of thirteen leading American financiers, including J. P. Morgan, John D. Rockefeller, Thomas Lamont, Otto Kahn, Charles G. Dawes, and others.

Einzig, Paul. The economic foundations of fascism. London, Macmillan. 1933. xii, 156 pp. 9330.945A12

Refers to Italy. The Charter of labour, pp. 125–132; The anti-strike law, pp. 133–156.

Erleigh, *Viscount.* The South Sea Bubble. Putnam. [1933.] 176 pp. 9332.75A86

Fraser, Herbert Freeman. Great Britain and the gold standard. A study of the present world depression. London, Macmillan. 1933. xi, 206 pp. 9332.42A35

Gersting, J. Marshall. The flexible provisions in the United States' tariff, 1922–1930. Philadelphia. 1932. 185 pp. = 9336.2673A99

Greenwood, Ernest. The great delusion. Some facts about government in business. Harper. 1933. xxi, 238pp. 9351.82A31

Harrod, R. F. International economics. Harcourt, Brace. [1933.] x, 211 pp. 9330.1A215

Introduction by J. M. Keynes.

MacGregor, A. G. Lasting prosperity. Pitman. 1933. xi, 151 pp. 9332.A92

"A constant balance between the power to consume and the power to produce easily achieved."

O'Connor, Harvey. Mellon's millions. The biography of a fortune. The life and times of Andrew W. Mellon. Day. [1933.] xv, 443 pp. 9332.01A33

Portugal, Ministerio dos negocios etrangeiros. Le Portugal et son activité économique. Lisbonne. 1932. 271 pp. = *9314.69A14

Souter, Ralph William. Prolegomena to relativity economics. Columbia Univ. 1933. 171 pp. *3563.110.391

"An elementary study in the mechanics and organics of an expanding economic universe."

Spence, William, *1780–1860.* Tracts on political economy. London. 1822. xliv, 265 pp. *5647.45

Contents. — Britain independent of commerce. — Agriculture the source of wealth. — The objections against the Corn Bill refuted. — Speech on the East India trade.

— Same. Edited by Elisha M. Friedman. New York, privately printed. 1933. xliv, 265 pp. 5647.45R

Thorpe, George Cyrus, and Challen Blackburn Ellis. The Federal Securities Act manual. Cincinnati, Anderson. [1933.] 422 pp. *9332.66

A treatise based on the Federal Securities Act of 1933 and the Corporation of Foreign Bondholders Act, 1933. Includes forms, rules and regulations.

Wright, Philip Quincy, *editor.* Gold and monetary stabilization. Univ. of Chicago. [1932.] xi, 173 pp. 9332.42A31

Education

Blake, William H. A preliminary study of the interpretation of bodily expression. Columbia Univ. 1933. vi, 54 pp. 5 plates. *3592.220.574

Bittner, Walter Simon, and Hervey Foster Mallory. University teaching by mail. Macmillan. 1933. xv, 355 pp. 3599.933

A survey of correspondence instruction conducted by American universities.

Brown, Marion. Leadership among high school pupils. Columbia Univ. 1933. viii, 166 pp. *3592.220.559

A study of pupils selected by fellow pupils to positions of leadership in the University High School, Oakland, Cal.

Brown, Ralph. Mathematical difficulties of students of educational statistics. Columbia Univ. 1933. (7), 64 pp. *3592.220.569

Clemensen, Jessie Williams. Study outlines in physics. Construction and experimental evaluation. Columbia Univ. 1933. ix, 154 pp. *3592.220.553

Cubberley, Ellwood Patterson. An introduction to the study of education. Revised by Walter Crosby Eells. Houghton Mifflin. [1933.] xx, 532 pp. 3599A.879R

Fagerstrom, William Henry. Mathematical facts and processes prerequisite to the study of the calculus. Columbia Univ. 1933. vii, 68 pp. *3592.220.572

Gruenberg, Sidonie Matsner, and Benjamin Charles Gruenberg. Parents, children, and money. Learning to spend, save, and earn. Viking. 1933. xii, 219 pp. 7598.420

Lindsay, J. Armour. Annual and semi-annual promotion. Columbia Univ. 1933. 170 pp. *3592.220.570
Special reference to the elementary school.

Lyman, R. L. The enrichment of the English curriculum. Univ. of Chicago. 1932. viii, 251 pp. *3590A.142.39
Correlation of English with other studies.

Powell, Orrin E. Educational returns at varying expenditure levels. Columbia Univ. 1933. ix, 54 pp. *3592.220.573

Young, Lloyd Percy. The administration of merit-type teachers' salary schedules. Columbia Univ. 1933. 104 pp. *3592.220.552

Essays. History of Literature

Cook, Elizabeth C. Reading the novel. Little, Brown. 1933. (9), 238 pp. 2259.352

Cunliffe, J. W. Pictured story of English literature from its beginnings to the present day. Appleton-Century. [1933.] 436 pp. Plates. 4553.113

Ehrhard, Jean E. Le roman français depuis Marcel Proust. [Paris. 1932.] 256 pp. 2677.318

Gálvez y del Monte, Wenceslao. Costumbres, sátiras, observaciones. Habana. 1932. 297 pp. = 4396.688
A collection of articles on various subjects.

Huse, H. R. The illiteracy of the literate. A guide to the art of intelligent reading. Appleton-Century. 1933. 272 pp. 2127.367

Lewis, Oscar. The origin of the celebrated Jumping Frog of Calaveras County. San Francisco, Book Club of California. 1931. 27, (17) pp. Illus **Q.101.17
"Attempts to trace the history of the story from its origin in the mining-camps of the Sierra foothills during the early days of the gold rush to the time Mark Twain gave it worldwide fame." —*Foreword.*

Orton, William A. America in search of culture. Little, Brown. 1933. xi, 310 pp. 2368.299

Shaw, Bernard. Pen portraits and reviews. Constable. [1932.] vi, 305 pp. 2556.194

Smith, Chard Powers. Pattern and variation in poetry. Scribner. 1932. xv, 408 pp. 4586.180

Steel, Anthony. Jorrock's England. Dutton. [1932.] ix, 303 pp. Plates. 2469.290
A discussion of the works of Robert S. Surtees (1803–1864), creator of "the sporting grocer, Mr. Jorrocks," and an account of the English life and background about which Surtees wrote.

Fiction

In English

Abbott, Jacob, *1803–1879.* Harper's Story books. [Harper. 1854–56.] 6 v. Plates. = *A.17.4
"A series of narratives, dialogues, biographies, and tales, for the instruction and entertainment of the young."

Addison, Joseph. The vision of Mirzah. San Francisco, Book Club of California. 1917. v, 11 pp. **Q.101.1
Edited from the edition of Addison's Works printed by John Baskerville, Birmingham, 1761.

Anon. Yesterday's tomorrow. New York, Watt. 1933. 54.709
By the author of "Seventh Commandment."

Baldwin, Faith. Love's a puzzle. Farrar & Rinehart. [1933.] 54.722

Benson, Thérèse, *pseud.* Gallant adventuress. Dodd, Mead. 1933. 54.715

Bierce, Ambrose. A horseman in the sky. A watcher by the dead. The man and the snake. San Francisco, Book Club of California. 1920. 53 pp. **Q.101.6
Short stories.

Birney, Hoffman. Barrier Ranch. Penn. [1933.] 54.706
A Western story.

Black, E. Best. The Ravenelle riddle. A Peter Strangely mystery. New York, Loring & Mussey. [1933.] 54.704

Bradford, Roark. Kingdom coming. Harper. 1933. 54.721
A story of the Negroes of New Orleans and the river plantations during the Civil War.

Bromfield, Louis. The farm. Harper. 1933. 54.695
A story of an Ohio farm from the early nineteenth century into the twentieth.

Burroughs, Edgar Rice. Tarzan and the city of gold. Tarzana, Cal., Burroughs. [1933.] Plates. 54.687
A story of adventure in Kaffa.

Christie, Agatha. Thirteen at dinner. Dodd, Mead. 1933. 54.724
A detective story.

Clarke, Isabel Constance. Decree nisi. London, Longmans, Green. 1933. 54.693
The scene is laid in Rome and London.

Colter, Eli. The outcast of Lazy S. New York, King. [1933.] 54.713
A Western story.

Corbett, Elizabeth Frances. A nice long evening. Appleton-Century. 1933. 54.718
Contains the same principal character as "The young Mrs. Meigs."

Dawson, Emma Frances. A gracious visitation. San Francisco, Book Club of California. 1921. (6), 69 pp. **Q.101.14
Includes an appreciation by Ambrose Bierce.

Deeping, Warwick. Two black sheep. Knopf. 1933. 54.689
The scene is laid in London, Italy, and France.

Dell, Ethel May. Dona Celestis. Putnam. 1933. 54.698

Ertz, Susan. The proselyte. Appleton-Century. 1933. 54.731
A story of the early followers of Brigham Young.

Fawcett, Margaret G. Way of love. New York, Vanguard. [1933.] 54.697

Fierro Blanco, Antonio de. The journey of The Flame. Houghton Mifflin. 1933. xvii, 294 pp. Illus. 4396.1078
"An account of one year in the life of Señor Don Juan Obrigón, known . . . in the three Californias as Juan Colorado and to the Indians of the same as The Flame . . ."

Fineman, Irving. Hear, ye sons. Longmans, Green. 1933. 54.694
A story of a Jewish family from the middle of the nineteenth century to the present day; the scene is laid in Russian Poland and in America.

Ford, Leslie, *pseud.* The clue of the Judas tree. Farrar & Rinehart. [1933.] 54.707

Gale, Zona. Old-fashioned tales. Appleton-Century. 1933. 54.720

Galsworthy, John. One more river. Scribner. 1933. 54.708

Hilton, James. Lost horizon. Morrow. 1933
A story of adventure in Tibet. 54.728

Horgan, Paul. The fault of angels. Harper. 1933. 54.703
A story of an endowed musical and artistic centre in an American city.
The Harper Prize novel, 1933/1934.

Hutchinson, R. C. The answering glory. Farrar & Rinehart. [1932.] 48.713
The scene is laid mainly on an island off the coast of Africa and in London.

Kelley, Caroline E. Johnny's captain. Boston, Hoyt. [1863.] 128 pp. = *4507.248

Knibbs, H. H., and Turbesé Lummis. Gentlemen, hush! Houghton Mifflin. 1933.
A story of adventure in Arizona. 54.702

Lea, Fanny Heaslip. Summer people. Dodd, Mead. 1933. 54.726
The scene is laid on the Maine coast.

Lincoln, Joseph Crosby. Back numbers. Coward McCann. [1933.] Illus. 54.691
Stories of Cape Cod life.

MacClure, Victor. Death behind the door. Houghton Mifflin. 1933. 54.692

MacCord, Joseph. Bugles going by. Penn. [1933.] 54.714
The scene is laid on Maryland's eastern shore.

Macdonald, Sheila. The outsider. Coward-McCann. 1933. 54.719
The scene is laid on the South African veld.

MacFee, William. No castle in Spain. Doubleday, Doran. 1933. 54.733
A story of a New York business girl's experiences in South America as the wife of a South American.

March, Maxwell. The man of dangerous secrets. Doubleday, Doran. 1933. 54.696
Published for the Crime Club.

Miller, Helen Topping. The flaming Gahagans. Penn. [1933.] 54.701
The scene is laid in a Carolina town.

Oxenham, John, *pseud.* God and Lady Margaret. London, Longmans, Green. 1933. (5), 149 pp. *4576.312
The scene is laid in Haute Savoie.

Patrick, Q., *pseud.* S. S. Murder. Farrar & Rinehart. [1933.] 54.730
The scene is laid on a passenger liner sailing from New York to South America; written in the form of letters.

Priestley, J. B. Wonder hero. Harper. 1933. 54.716

Rice, Alice Hegan. Mr. Pete & Co. Appleton-Century. 1933. 54.699
The scene is laid in Kentucky.

Robertson, E. Arnot, *pseud.* Ordinary families. Doubleday, Doran. 1933. 54.727
The scene is laid in an English sea-coast town.

Robertson, Frank Chester. Larruping leather. New York, Washburn. 1933. 54.729
A Western story.

Rodney, George Brydges. The tenderfoot. New York, Clode. [1933.] 54.723
A Western story.

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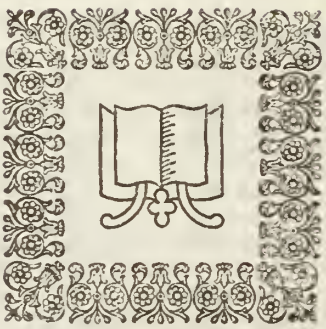

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